

THE STUDIO,
YEAR-BOOK
OF DECORATIVE ART

1914

"THE STUDIO"

YEAR BOOK

OF DECORATIVE ART.

1914



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LIST OF ILLUSTRATIONS IN COLOUR

| | PAGE |
|--|------|
| House at Short Hills, New Jersey. M. H. Baillie Scott, Architect. <i>Frontispiece</i> | |
| Interiors designed by Murray Adams-Acton | 19 |
| The "Island" Nursery. Designed and arranged by Geoffrey Holme, R.B.A. and H. Kemp Prossor | 25 |
| Hall designed for a Country House. By R. H. Deschanel | 31 |
| The "Watteau" Room. Designed and arranged by H. Kemp Prossor | 41 |
| The "Moonlight Sonata" Room. Designed and arranged by H. Kemp Prossor | 41 |
| House in Kent. Unsworth and Triggs, Architects | 47 |
| Design for a Music Cabinet. By M. H. Baillie Scott | 55 |
| Design by Frank Brangwyn, A.R.A., for doors of a Cabinet, executed in incised Lacquer | 61 |
| Design for a House at Königstein (Taunus). Prof. Hugo Eberhardt, Architect | 105 |
| Printed Velvet designed by P. Baudrier, executed by Jacques Ruhlmann | 163 |
| Ceramic Figures designed by August Handzel, Theodor Mallener and Josef Kratschmer. Executed by Friedrich Goldscheider | 191 |
| Silk with Batik Decoration. Designed by Prof. Artur Lakatós, executed by Klara Roman | 235 |

CONTENTS

I—GREAT BRITAIN

| | |
|---|---|
| SOME NOTES ON THE ILLUSTRATIONS | I |
|---|---|

DOMESTIC ARCHITECTURE

ILLUSTRATIONS AFTER DESIGNS BY :

| | |
|--|--------|
| Adams-Acton, Murray | 21 |
| Brewerton, J. H., F.R.I.B.A. | 11, 12 |
| Briggs, R. A., and Browning | 13 |
| Butler, H. | 18 |
| Castle and Warren | 14, 15 |
| Clifford, H. E., F.R.I.B.A. | 16, 17 |
| Collard, A. O., F.R.I.B.A. | 22 |
| Dixon-Spain, J. E., A.R.I.B.A. | 23 |
| Forbes and Tate | 24 |
| Hayes, L. A., A.R.I.B.A. | 27 |
| Hunter, James Kennedy, F.R.I.B.A. | 28-30 |
| Johnston, R. F. | 33 |
| Longden, Reginald T. | 34 |
| May, E. J., F.R.I.B.A. | 35 |
| Milne, O. P., F.R.I.B.A. | 36, 37 |
| Paterson, Alexander N., M.A., A.R.S.A., F.R.I.B.A. | 35 |
| Quennell, C. H. B., F.R.I.B.A. | 38, 39 |
| Ranger, Edgar | 40 |

| GREAT BRITAIN—Continued | | PAGE |
|--------------------------------|--|--------|
| Scott, M. H. Baillie | | 43, 44 |
| Smith, A. Harold | | 21 |
| Unsworth and Triggs | | 45-46 |

WALL DECORATION AND STAINED GLASS

ILLUSTRATIONS AFTER DESIGNS BY :

| | |
|---------------------------------|--------|
| Breitmayer, M. V. | 52 |
| Butterfield, Lindsay P. | 49 |
| Fenton, Harold | 53 |
| Gascoyne, Alexander | 52, 53 |
| Hall, John C. | 52 |
| Haward, Sidney | 49, 50 |
| Hyne, C. Carruthers | 54 |
| Nance, R. Morton | 51 |
| Stahl, Louis | 50 |
| Stoddart, Andrew | 53 |
| Vigers, Allan F. | 50 |
| Wild, H. Watkins | 50 |

FURNITURE AND WOOD-CARVING

ILLUSTRATIONS AFTER DESIGNS BY :

| | |
|---------------------------------|--------|
| Armitage, Joseph | 58, 59 |
| Bennett, John W. | 58 |
| Brangwyn, Frank, A.R.A. | 60 |
| Miller, Alec | 58 |
| Mills, W. S. | 63 |
| Scott, M. H. Baillie | 57 |
| Smith, Arthur | 63 |

EMBROIDERY AND TEXTILE FABRICS

ILLUSTRATIONS AFTER DESIGNS BY :

| | |
|----------------------------|------------|
| Arthur, Anne K. | 68 |
| Bareham, H. C. | 65 |
| Carswell, J. | 68 |
| Hannah, Agnes J. | 68 |
| Haward, Sidney | 65 |
| Macbeth, Ann | 66, 67, 70 |
| McKay, Eliz. | 68 |
| Morton, Elzie D. | 66 |
| Paterson, Annie S. | 69 |
| Pattison, E. L. | 65 |
| Stirling, Lizzie | 69 |
| Stone, Dora | 66 |
| Turner, William | 65 |
| Wardle, B. and Co. | 64 |
| Warner, Reginald | 63 |

POTTERY, METAL-WORK, SCULPTURE, AND STENCILS

ILLUSTRATIONS AFTER DESIGNS BY :

| | |
|--------------------------|----|
| Baker, Charles | 75 |
| Barr, R. Steel | 87 |

GREAT BRITAIN—Continued

| | PAGE |
|----------------------------------|-----------|
| Bayes, Gilbert | 79 |
| Broad, John | 76 |
| Burton, Annie | 73 |
| Connor, Chas. E. E. | 71 |
| Cox, G. J. | 75 |
| Curzner, Bernard | 81 |
| Fisher, Alexander | 78 |
| Fletcher, B. J. | 87 |
| Forsyth, Gordon M. | 72 |
| Harradine, Leslie | 76 |
| Joyce, Richard | 74 |
| Milne, O. P., F.R.I.B.A. | 86 |
| Mycock, W. S. | 73 |
| Pope, F. C. | 76 |
| Rigby, G. | 88 |
| Rodgers, Gwladys M. | 72 |
| Rope, Dorothy | 77 |
| Rope, E. M. | 77 |
| Smith, A. Harold | 86 |
| Spencer, Edward | 75, 80-85 |
| Thompson, M. E. | 76 |

II—GERMANY

GERMAN ARCHITECTURE AND DECORATION. BY L. DEUBNER 91

ILLUSTRATIONS AFTER DESIGNS BY :

| | |
|---|-------------------|
| Adler, Friedrich | 97, 98 |
| Bertsch, Karl | 99-103 |
| Böres, Franz | 131 |
| Börner, Paul | 140 |
| Conrad, Martin | 97 |
| Derichs und Sauerteig | 127 |
| Deutsches Metallwarenwerk, Berlin | 130 |
| Eberhardt, Prof. Hugo | 104-107 |
| Eisenwerth, Fritz Schmoll von | 131 |
| Gessner, Albert | 108 |
| Haiger, Ernst | 122 |
| Hoemann, Reinhold | 109, 110, 126 |
| Klee, Prof. Fritz | 135 |
| Kuebart, E. | 110 |
| Lincke, Hans | 129 |
| Margold, Emanuel Josef | 131 |
| Mebes, Paul | 111-113 |
| Mendelssohn, Georg | 130 |
| Müller, Prof. Albin | 114, 115, 132-134 |
| Nicolai, M. A. | 127 |
| Niemeyer, Prof. Adelbert | 116-118, 128 |
| Paffendorf, Ludwig | 130 |
| Paul, Prof. Bruno | 119-122 |

| GERMANY—Continued | PAGE |
|---------------------------------------|----------|
| Pilz, Otto | 140 |
| Pottner, Emil | 139 |
| Riemerschmid, Prof. Richard | 123-125 |
| Schmidt-Pecht, Elizabeth | 136, 137 |
| Sieben, Prof. Carl | 126 |
| Süs, Prof. Wilhelm | 138 |
| Thiersch, Paul | 130 |
| Walther, Paul | 140 |

III—FRANCE

FRENCH ARCHITECTURE AND DECORATION. BY E. A. TAYLOR 143

ILLUSTRATIONS AFTER DESIGNS BY :

| | |
|-----------------------------------|----------|
| Auburtin, J. Francis | 158, 159 |
| Barbier, George | 161 |
| Chigot, Francis | 166, 167 |
| Desfontaines, Bellery | 171 |
| D'Espagnat, Georges | 161 |
| Groult, André | 161, 165 |
| Hellé, André | 145-147 |
| Hellé, Madame | 147 |
| Jacobson, John | 162 |
| Jourdain, Francis | 148, 149 |
| Lalique, René | 171, 172 |
| Lloyd, Mlle. M. C. | 145 |
| Maillaud, Mme. Fernande | 168, 169 |
| Majorelle, Jacques | 152 |
| Majorelle, Louis | 152, 153 |
| Mallet-Stevens, Rob. | 150 |
| Marret, Henri | 160 |
| "Martine" | 151, 162 |
| Rapin, Henri | 154 |
| Ruhlmann, Jacques | 151, 162 |
| Sandoz, Ed. M. | 157, 170 |
| Tauzin, Henri | 155, 156 |

IV—AUSTRIA

AUSTRIAN ARCHITECTURE AND DECORATION. BY A. S. LEVETUS 175

ILLUSTRATIONS AFTER DESIGNS BY :

| | |
|-------------------------------|----------|
| Borrmann | 197 |
| Czermak, Gottfried | 177, 178 |
| Czeschka, Prof. C. O. | 188 |
| Delavilla, Prof. | 206 |
| Dittrich, Hartwig | 187 |
| Fischel, Hartwig | 179 |
| Föchler, Lotte | 188 |
| Galecki, Stanislaw | 214 |
| Geyling, R. | 203 |

| AUSTRIA—Continued | PAGE |
|---|--------------------|
| Haida, Imperial Craft School at | 196, 199 |
| Handzel, August | 193 |
| Häusler, Philipp | 180 |
| Hoffmann, Prof. Josef | 207, 209 |
| Hofman, V. L. | 177, 178 |
| Holub, Adolf O. | 209 |
| Hrdlicka, Valentin | 181 |
| Jaronek, Alois | 200 |
| Jolmovic, Helene | 196 |
| Jungnickel, M. | 188 |
| Kahlhammer, Gustav | 206 |
| Kaitner | 206 |
| Kirsch, Hugo F. | 197 |
| Klablena, Ed. | 189 |
| Klaus, Karl | 195 |
| Mallener, Theodor | 190 |
| Manareda | 188 |
| Meier, Emil | 189 |
| Meier-Michel, Johanna | 193, 194 |
| Neuwirth, Rosa | 197 |
| Novotny, Otakar | 181 |
| Peché, Dagobert | 198 |
| Peter, Valerie | 187 |
| Petrides, Joseph | 190 |
| Podolak, Karl | 190 |
| Pospischil, A. | 208 |
| Prutscher, Prof. Otto | 182-185 |
| Ratt, Julius | 203 |
| Schaffgotsch, Count Herbert | 201 |
| Schleiss Gesellschaft | 189 |
| Skoczylas, Wladyslaw | 214 |
| Skotnicka, Teodora | 214 |
| Stanzel, Prof. | 204, 205, 209, 213 |
| Strnad, Prof. Dr. Oskar | 185 |
| Stübchen-Kirchner, Elsa | 210, 211 |
| Tonasch, W. | 208 |
| Weipert, B. Franks | 204 |
| Witzmann, Carl | 207 |
| Witzmann, Hans | 186, 187 |
| Wlach, Dr. Oskar | 185 |
| Zotti, Josef | 203 |
| Zovetti, A. | 208, 212 |
| Zweybrück, Emmy | 202 |

V—HUNGARY

HUNGARIAN ARCHITECTURE AND DECORATION. BY A. S.

| | |
|-------------------|-----|
| LEVETUS | 217 |
|-------------------|-----|

HUNGARY—Continued

ILLUSTRATIONS AFTER DESIGNS BY :

PAGE

| | |
|---|---------------|
| Arkay, Aladar | 219 |
| Balint and Jámbor | 220, 230, 231 |
| Dorre, Ida | 237 |
| Fáry, Joh. | 242 |
| Fémes-Beck, Marie | 234 |
| Frischauf-Szabó, Ferenc | 230 |
| Gira-Jakó, Prof. | 241 |
| Gómbassi, Anna | 240 |
| Györgyi, Dyonysius | 221 |
| Kiss, László | 223 |
| Kós, Ch. | 221 |
| Kozma, Lajos | 228 |
| Kriesch-Körösfői, Aladár | 238 |
| Lesznai, Anna | 232-234 |
| Ligeti, Anton | 243 |
| Mattyasovszky-Zsolnay, László von | 241 |
| Megyer-Meyer, Prof. Anton | 224, 234 |
| Meller, Dezső | 222 |
| Moiret, E. | 244 |
| Murai, Stefanie | 242 |
| Nyitrai, Daniel | 242 |
| Roman, Klara | 237 |
| Schöntheil, Irene | 237 |
| Szent-Györgyi, Istran | 239 |
| Vágó, József | 224-228, 231 |
| Wigand, Edward | 229 |
| Zuth, A. R. | 240 |

DIVISION I

GREAT BRITAIN

GREAT BRITAIN. SOME NOTES ON THE ILLUSTRATIONS

IN considering the work which has come under our notice since the last issue of *THE STUDIO* Year Book appeared it is encouraging to find that there appears to be no sign of a retrogressive tendency in British Domestic Architecture, and that the high standard reached during recent years has been well maintained. While those architects whose position is already established have continued to produce excellent work, and thereby enhance their reputations, there are amongst the younger men many who show considerable promise ; whose work is distinguished by qualities which indicate a thorough training and sound principles as regards design, construction, and practicability. When we consider the important bearing all this has on the domestic life and artistic beauty of our towns and country there is every reason for satisfaction. Any falling away from the high standard reached would very soon reveal itself in our surroundings, and we should probably relapse into a period as featureless and inartistic as that which characterised the greater part of the last century.

If further proof were required of the healthy condition of this branch of art in Great Britain it may be seen in the appreciation which the work of our architects continues to find outside this country. Not only from the Continent, but from almost all parts of the world commissions have come to British architects, and in this respect special mention should be made of the individual and artistic work of Mr. Baillie Scott, whose art was never held in higher esteem than it is to-day. Last year we gave several illustrations of a large house designed by him and erected in the neighbourhood of Regent's Park, London. As a frontispiece to this volume we show a coloured drawing of a house, totally different in character, designed for a client at Short Hills, New Jersey, who desired to have reproduced some of the qualities of old English half-timber work. How successfully Mr. Baillie Scott has fulfilled these wishes may be judged from our plate. There was in the district a plentiful supply of chestnut timber, and this has been extensively utilised. As will be seen by the plan, the main entrance is placed at the side of the covered entrance to the inner court. From this one enters the reception hall, which is connected with the principal living-rooms by a wide doorway. Beyond, in the main block of the building, are the dining-room and, in the wing which forms the side of the court, the kitchen premises. On the first floor there are eight bedrooms and four bath-rooms, the space over the covered entrance being used for an oratory. The roofs are covered with English hand-made tiles.

On pages 43 and 44 are some illustrations of cottages at Romford

designed by Mr. Baillie Scott, whose sound, practical views on the question of cheap cottages are fully expounded in an article appearing in the March number of *THE STUDIO*. If the elevations of these Romford cottages do not call for any special mention, the picturesque simplicity and quiet homeliness of the three interiors shown cannot fail to appeal to the lover of the true English cottage style.

The house at Hubborn, near Christchurch (p. 12), designed by Mr. J. H. Brewerton, is situated on a delightful gorse-covered plateau, having extensive views over the Avon valley and Christchurch Bay, with Hengistbury Head and the Purbeck Hills in the distance. A house was required of a plain homely type, and with as few painted surfaces as possible, and the architect has given character and dignity to the elevation by adopting parapet walls instead of the usual eaves, and has left plain surfaces which give a quiet feeling of repose. The dark red bricks, flared and broken in colour, already resemble old brickwork, and the roofs, covered with Bishop Waltham tiles, harmonise in colour with the walls. The interior is simply and practically planned and finished.

The Entrance Lodge at Canford Cliffs (p. 11), by the same architect, is situated amongst the pines on a site overlooking Bournemouth Bay. It is built with Purbeck stone base and brick walls, rough-cast with cement, the roof being covered with dark red Bishop Waltham tiles. As it was essential to keep the building as low as possible dormer windows became a necessity, and the architect has been successful in making these an interesting feature in the design and has obtained a general effect of quiet repose, enhanced by the beauty of the surrounding pines.

The ideas which governed the design of Messrs. R. A. Briggs and Browning's house at Furze Hill (p. 13) were the long wide piazza on the ground floor, the long veranda above, and the free Greek style, simple in character, which was required. Also the question of economy in construction had to be considered. A free Doric order formed the basis of the design of the columns, etc., and a mansard roof was introduced for purposes of economy. Two of the principal rooms, viz. the hall and drawing-room, have direct light besides that from the windows towards the piazza. The exterior walls are covered with rough-cast and the roof with Italian tiles.

Of the three designs by Messrs. Castle and Warren which are illustrated, that for a house at St. George's Hill (p. 15) is of special interest on account of the skilful treatment and sound principles it displays. The site is an extensive one, and the house and gardens are planned so that they will command a fine view of the country for many miles round. The best rooms are to be grouped upon the

GREAT BRITAIN

garden front, where they will enjoy the most sunlight, while the other side will be taken up by approach halls, staircase and offices. The treatment has been governed, to some extent, by the more simple mediæval stone types, before hybrid classic details manifested themselves into Gothic themes, and an attempt has been made to reproduce, as far as possible by raw lines, the feeling of the old work, while avoiding its disadvantages. Old casements, for instance, seldom exceeded fifteen or sixteen inches wide at the outside, and the reproduction of these to this actual size, with heavy mullions intervening, would unduly limit the lighting capacity. But care will be observed in any enlargements to preserve the original proportions, and to give that breadth of wall-surroundings so delightful in the old work. The walls will be of stone, taken into the chimneys with occasional flintwork. The terraces are to be random stone paved, with wide jointings. The roofs will be covered with varying stone slates, especially featured on the entrance front where the roof becomes deeper. The interior will be characteristic of the type of house and will carry on the feeling of the exterior. Two smaller houses by Messrs. Castle and Warren are illustrated on p. 14.

A good example of a modern Scottish house is "Redholm," Campbeltown (pp. 16 and 17), designed by Mr. H. E. Clifford. It is built of stone covered with cement and gravel harling, save for certain features, such as the tall mullioned window and entrance doorway, which are of tooled freestone. The roofs are covered with red tiles. The internal arrangement of plan is simple and convenient. The hall is two storeys high, and the staircase is practically hidden. Stained pine-wood has been largely used for wall panelling and ceilings, and interesting features in the decoration are the two small leaded windows, the work of Mr. Oscar Paterson, seen in our illustration of the drawing-room ingle.

On page 22 a delightful drawing of "Craven Cottage," Southwold, designed by Mr. A. O. Collard, is reproduced. Being near the sea this cottage was built in bungalow fashion and kept low, though two storeys high, to give as little resistance as possible to the gales. On the south side, seen in the smaller drawing, the roof has been brought down to cover a sunny, brick-piered veranda, with a terrace to the sunken lawn and garden. The use of red brick, rough-cast, and graduated grey slates produces a pleasant contrast of tint and texture. This cottage is built with hollow walls to further resist any possible dampness from wind-driven rain.

Before Mr. Dixon-Spain remodelled and rearranged "Stockcross Vicarage," near Newbury, it was a parsonage house of the worst type of, perhaps, sixty years ago. Lack of light and long, badly ventilated passages were the most prominent features of its interior,

while the exterior was thoroughly bad. Mr. Dixon-Spain has drastically altered the plan and has treated the exterior as shown in the two views on page 23, which convey the impression of an old manor house, a typical English home. Amongst the most interesting features he has introduced are the brick-mullioned windows and fine staircase and hall. Some exceedingly simple chimney-pieces, based on good early Georgian examples, give charm to the rooms.

Soundness of design and construction are invariably displayed in the work of Messrs. Forbes and Tate. These characteristics may be found in the small house at Gerrard's Cross shown on page 24. It is built of hand-made, sand-faced bricks and tiles, and all the external and internal woodwork is of pitch pine, stained dove-grey colour. In planning the house care was taken to preserve a clump of fir-trees.

We illustrate on pages 28 to 30 two houses by a Scottish architect, Mr. James Kennedy Hunter. "Lanfine," Ayrshire, occupies a prominent site overlooking the Irvine valley, between Newmilns and Darvel, and the whole interior has been replanned and the internal structure and decorations entirely altered by Mr. Hunter. The hall and dining-room are finished in Austrian oak, while the latter room has panelled walls and beams across the ceiling. A feature of this room is the oak mantelpiece, with stone fireplace. In the hall there is a large open fireplace. The drawing-room, which is L-shaped, with an angle fireplace, has a panelled dado and upper walls. The ceiling is of modelled plaster in low relief. The gardens are also being rearranged, and the new tennis-lawn, seen in our illustration, is bordered by a stone-built terrace with steps.

"The Croft," Dalry, stands on an eminence known as North Brae, overlooking the valley of the Garnock. It is built of brick, harled and washed with Irish lime. The roofs are covered with Cumberland slates in mixed shades, a few Scotch slates being also introduced; the ridges are of concrete. The drawing-room, illustrated here, is finished with pine, painted white.

The house designed by Mr. R. F. Johnston, illustrated on page 33, takes its name from a beautiful orchard in the neighbourhood of Chorley Wood. The materials used are small, rough, hand-made bricks, with flints on the main gable. The roof is covered with rough thick tiles, and the oak-work throughout is finished rough and sand-blasted, giving an agreeable silver-grey colour. The design depends for its effect on the long roof-line and simple composition.

"Eversley," Newcastle, Staffordshire (p. 34), is a compactly planned house, an improved reproduction of one at the Gidea Park

GREAT BRITAIN

exhibition, for which Mr. Longdon won the second prize in the "£500 house" competition. The outer walls are of multi-coloured sandstocks, with wide joints. The roofs are of hand-made sand-faced tiling, and the plaster-work is left rough from the trowel. The dining-room, here illustrated, with its deep fireplace inglenook, is characteristic of the simple and practical treatment of the interior.

"The Parsonage Farm" (pp. 36 and 37) is an interesting example of a house, built some centuries ago, which has been given a new lease of life. Without losing any of its old and interesting features, it has been made into a convenient residence with all modern arrangements and comforts. The house, which dates back to the sixteenth century, has seen many vicissitudes. It is a severe type of Cotswold House built of stone, with stone tiles, and stands pleasantly on the banks of the River Evenlode. When its repair and enlargement were undertaken by Mr. O. P. Milne two years ago, its interior resembled a modern villa, and sash windows had been inserted in the old casement openings; the roofs, too, were in a dilapidated state. Considerable additions had to be made, and some ingenuity used in scheming them, as the house abutted at one end on to the churchyard. In our photograph of the south front of the house the gable and buildings to the right are the additions at this end, while a wing, comprising kitchens and rooms over, was added to the back. The additions, while harmonising with the old work, are in no way a copy, thus the history of the house may at any time be traced (the photograph of the gable and bay window show the new work). Inside, the modern decorations were stripped, the old stone fireplaces were opened out, and the place has again assumed the generous appearance of the old farm-house. Interesting gardens, for which Mr. Milne is also responsible, have been laid out around the house. Only a few features existed, such as the clipped yew-tree and some stone walls. These features have been skilfully brought into the new scheme, and a pleasant demesne has been made out of a wilderness.

In the designing and planning of suburban houses of the most satisfactory type Mr. Quennell has few equals, and we are again enabled to illustrate one of his houses at Hampstead (pp. 38 and 39), a neighbourhood which must contain quite a number of examples of his work. Here we have a red brick building of pleasantly variegated tints, with the roofs covered with red tiles. A successful attempt has been made to carry on eighteenth-century traditions, of which Hampstead offers so many charming original examples. The quiet dignified treatment of the dining-room leaves nothing to be desired, while the well-considered planning of the ground floor, shown on the same page, is characteristic of Mr. Quennell's work.

Gerrard's Cross, in Buckinghamshire, has been a happy hunting-ground for architects during the last few years, for houses have sprung up with most remarkable rapidity. Mr. Edgar Ranger's "Kinnerton" (p. 40) is typical of the better class of house there. It has been designed and the materials selected with a view to giving the building a quiet and old-fashioned appearance. The bricks, which are local, are of a dark red colour, uneven in shade, and dark, hand-made, sand-faced tiles have been used for the roofing. The planning is convenient and well-arranged. A pleasing feature of the interior is the curved oak window-seat in the hall. The ceilings are low throughout and supported by dark stained beams.

The house near Gerrard's Cross, shown on page 45, is a typical example of a woodland house, designed by Messrs. Unsworth and Triggs upon those broad traditional lines which characterise their work. Every care has been taken to preserve the natural surroundings of a particularly beautiful site. The irregularity of the plan has been suggested by the aspect and views, and, as befits a house on such a site, half-timber construction enters largely into the design. The architects have made use of oak timbers from old buildings, weathered to a fine silvery hue, and the floors are also of old oak. The roofs are covered with old stone slates, which, in their delightful variety of colouring, give the house a very pleasing appearance. By the use of these old materials much of the charm of an old house is obtained from the very first. The external walls are of hand-made bricks, the purplish tone being lightened by dressings of a brighter colour, and also by occasional use of stone. The stable and garage lie to the left of the forecourt and group pleasantly with the house.

"Three Firs," Petersfield (p. 46), is a smaller house by Messrs. Unsworth and Triggs, in the construction of which they have endeavoured to use the materials at hand in the district in a simple way. The house is situated on a small plateau, of which advantage has been taken to form a terraced garden with rough stone retaining walls, from which the ground slopes steeply in all directions. The position is therefore very exposed, and this fact has been taken into consideration in designing the house, the upper storey of which is covered with tiles. The colour reproduction on page 47 shows the additions and alterations to an old sixteenth-century house near Dover which are being carried out by Messrs. Unsworth and Triggs. The character of the old building will be closely adhered to both in design and in the selection of the materials.

Amongst our illustrations in colour are two interiors by Mr. Murray Adams-Acton (p. 19), simple and dignified in character and pleasing in colour. The "Island" nursery (p. 25), designed and

GREAT BRITAIN

arranged by Mr. Geoffrey Holme and Mr. H. Kemp Prosser, formed one of the features of the "Ideal Home" Exhibition held in London last year, where also were shown the "Watteau" and "Moonlight Sonata" rooms (p. 41) designed and arranged by Mr. H. Kemp Prosser. The hall by Mr. R. H. Deschanel for a country house, reproduced on page 31, if not very original in conception, shows commendable restraint in the simplicity of the decoration and the colour scheme.

When we turn from domestic architecture to the other branches of applied art dealt with in this volume it is impossible to feel the same satisfaction. In nearly every direction we find that lack of originality in design, that absence of the personal note, to which we have so often drawn attention. Each year we turn to the national competitions at South Kensington in the hope of finding some promise of a revival in the art of design, only to be disappointed. It was not always so. Ten or twelve years ago one could generally find, amongst the exhibits of the students, works which proclaimed the spirit of the true designer, the artist gifted with the decorative sense. Such artists are born, not made, and it is the duty of the master to see that these natural gifts are allowed full play and are not permitted to decay by the continual studying and copying of the classic models. But original design is evidently receiving as little consideration from the art school authorities as is the question of the suitability of the design to the purpose for which it is intended. The application of art to industry is, from a national and commercial point of view, a matter of such vital importance that we feel compelled to draw attention again to these defects in our system of training the young student. It is to be hoped that should the proposed Ministry of Fine Arts ever come into existence it will make it its first duty to go into the question of art training at our schools and to reorganise the whole system.

That good work is being done by certain British designers and craftsmen is proved by the examples shown in our illustrations. They represent mostly the work of artists who are well known to readers of *THE STUDIO* Year Book. Mr. Frank Brangwyn, both in his own country and abroad, is the acknowledged master of modern decoration. His versatility is almost bewildering, and everything he produces reveals that wonderful feeling for design and decorative effect which appeals so strongly in his paintings and etchings. We give on page 61 a reproduction in colour of his design for the door panels of a cabinet (p. 60), which was carried out in incised lacquer on somewhat similar lines to the Chinese work of this nature. The design is characteristic of Mr. Brangwyn's art, beautifully balanced, restrained yet rich in colour, and eminently

suited for its purpose and for the medium in which it was to be reproduced. The cabinet, which is to be used as a receptacle for valuable prints, is of cherry-wood, inlaid with old ebony.

Reference has already been made to Mr. Baillie Scott's domestic architecture. On page 57 are shown a mahogany dressing-table and stool, being part of a bed-room suite designed by him for the "Deutsche Werkstätten für Handwerkskunst," several of whose productions will be found in the German section of this volume. The top portion of each end of this dressing-table is hinged on the front edge and when open serves as a tray, the compartment underneath being fitted up for various toilet requisites. The centre portion is fitted with drawers having brass ring-handles. The inlay consists of black and toned-white chequer bands and toned-white flowers. The music-cabinet reproduced in colour on page 55 was designed for a music-room at Marvel Hill, Witley. The carving which forms the framing to the door panels is the work of Mr. J. C. Pocock, and the panels themselves were executed in gesso by Mr. Allen Chandler, jun., from designs by Mr. Baillie Scott.

Some excellent examples of wood-carving will be found on pages 58 and 59. The oak chair and coffer in English walnut by Mr. Joseph Armitage are characteristic examples of his finished craftsmanship. The series of panels by Mr. John W. Bennett forms part of an overmantel in Austrian oak representing the "Seasons."

The wall-papers do not call for special mention. They are from the designs of a few of the able artists who are doing good work in this branch of applied art. Mr. R. Morton Nance's "The Crane, Seventeenth-Century Flanders" (p. 51) is reproduced from an excellent drawing in pencil for a mural panel.

During the last few years very little important work in domestic stained glass has come under our notice. This is probably accounted for by the prevailing fashion for plain leaded windows. We are able to give, however, a few interesting examples of stained glass, amongst which those by Mr. M. V. Breitmayer (p. 52) and Mr. C. Carruthers Hyne (p. 54) are the most notable.

Messrs. B. Wardle and Company's and Mr. W. Foxton's new cretonnes are quite up to the usual high standard reached by these firms, as will be seen by the few examples shown here (pp. 64 and 65); while Mr. Reginald Warner's "Plumtree Crewel" (p. 63) is an interesting specimen of weaving.

Little advance appears to have been made in the art of embroidering, and Miss Ann Macbeth and her past and present pupils at the Glasgow School of Art supply the greater portion of our illustrations. Miss Macbeth's large panel, "Queen of May" (p. 67) and her smaller panel on the previous page are characteristic of her art, while in the

GREAT BRITAIN

circular panel by Miss Elzie D. Morton (p. 66), we can trace very distinctly the influence of Miss Macbeth's teaching. A delightful piece of work is the embroidered and painted silk panel by Mrs. Stone (p. 66). The subtle colouring, the delicate drawing of the child, and the clever treatment of the transparent bed-curtains are particularly pleasing.

Amongst our illustrations of pottery are several examples of "Lancastrian Lustre" ware (pp. 72 to 74). Messrs. Pilkington are fortunate in having the assistance of such talented artists in ceramics as Messrs. Gordon Forsyth, Richard Joyce, W. S. Mycock, Miss Gwladys Rodgers, and Miss Annie Burton. The fine feeling for design, colour and decoration which these artists possess is reflected in their work, which, if at times conceived in the spirit of the old pottery, invariably bears the stamp of their respective individualities.

The large earthenware dish on page 71 was designed by Mr. Charles C. E. Connor and executed by Messrs. Josiah Wedgwood at Etruria. The decoration is in underglaze blue, with the background picked out in a golden brown. The painting is heightened here and there with touches of pale green and orange.

On page 75 will be found groups of pottery now on exhibition at the Artificers' Guild, London. The pieces seen in the two lower illustrations were designed by Mr. Edward Spencer and Mr. Charles Baker, and thrown and fired at Mr. Seymour Wakely's kilns at Upchurch, Kent. In colour and form they are exceedingly agreeable, and recall some of the excellent pottery produced by the Martin Brothers. The Mortlake group is interesting owing to the fact that Mr. G. J. Cox is no longer producing any pottery. This is to be regretted, for his work is invariably good in colour and has admirable textural qualities. On page 76 are shown some examples of Messrs. Doulton's pottery.

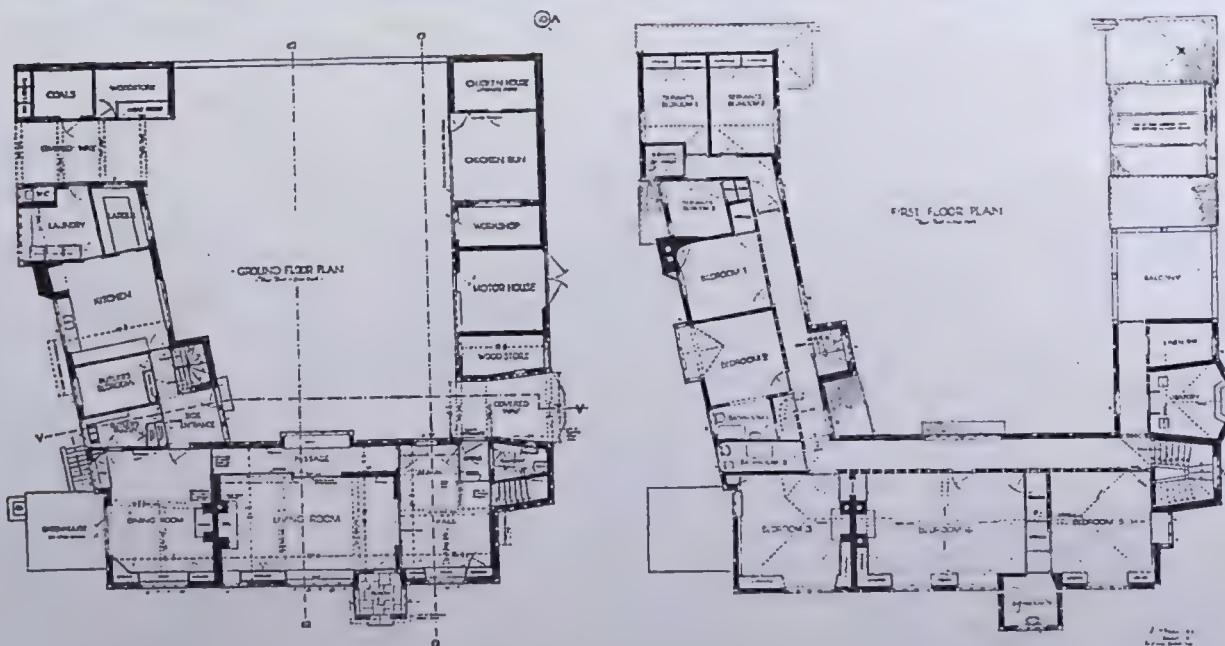
It is impossible to describe here in detail the numerous examples of metal-work, reproduced on pages 80 to 85, which have been designed by Mr. Edward Spencer. Under the direction of this clever and versatile artist, the Artificers' Guild continues to produce much good work, distinguished for its excellent design and sound craftsmanship. As an all-round designer Mr. Spencer has few equals. His work is invariably artistic in feeling and his sense of fitness is never at fault. Moreover, while most of his designs are distinctly original in conception and treatment they never exceed the limits of good taste. His decoration shows commendable restraint, for he is content to rely for his effects on simple ornament, beauty of line, and his unerring sense of balance and proportion.

Amongst the other illustrations mention should be made of the beautiful statuette and the fountain, both by Mr. Gilbert Bayes,

which are illustrated on page 79 ; also or the delightful silver statuette—"The Spielmann"—by that distinguished craftsman Mr. Alexander Fisher (p. 78) ; of the simple and eminently serviceable silver teapot by Mr. Bernard Cuzner (p. 81) ; of the study by Miss Dorothy Rope (p. 77), for a ceramic statuette—"Our Lady of Light"—which is intended for a garden shrine at "The Anchorage of Prayer," Duxhurst, Reigate ; of the two characteristic plaster panels by Miss E. M. Rope, also on page 77 ; of the two caskets, by Mr. B. J. Fletcher and Mr. R. Steel Barr respectively, shown on page 87 ; and of the clever stencil plates by Mr. G. Rigby (p. 88).

Before closing these notes we would draw attention to the Exhibition of British Arts and Crafts which will be opened very shortly in Paris at the Pavillon de Marsan, Palais du Louvre. This exhibition, which is the outcome of an invitation from the Union Centrale des Arts Décoratifs, is being organised by the Exhibitions Branch of the Board of Trade, with the assistance of a strong Advisory Committee. It is to be hoped that no effort will be spared to make the Exhibition representative of the best work which is being done in this country.

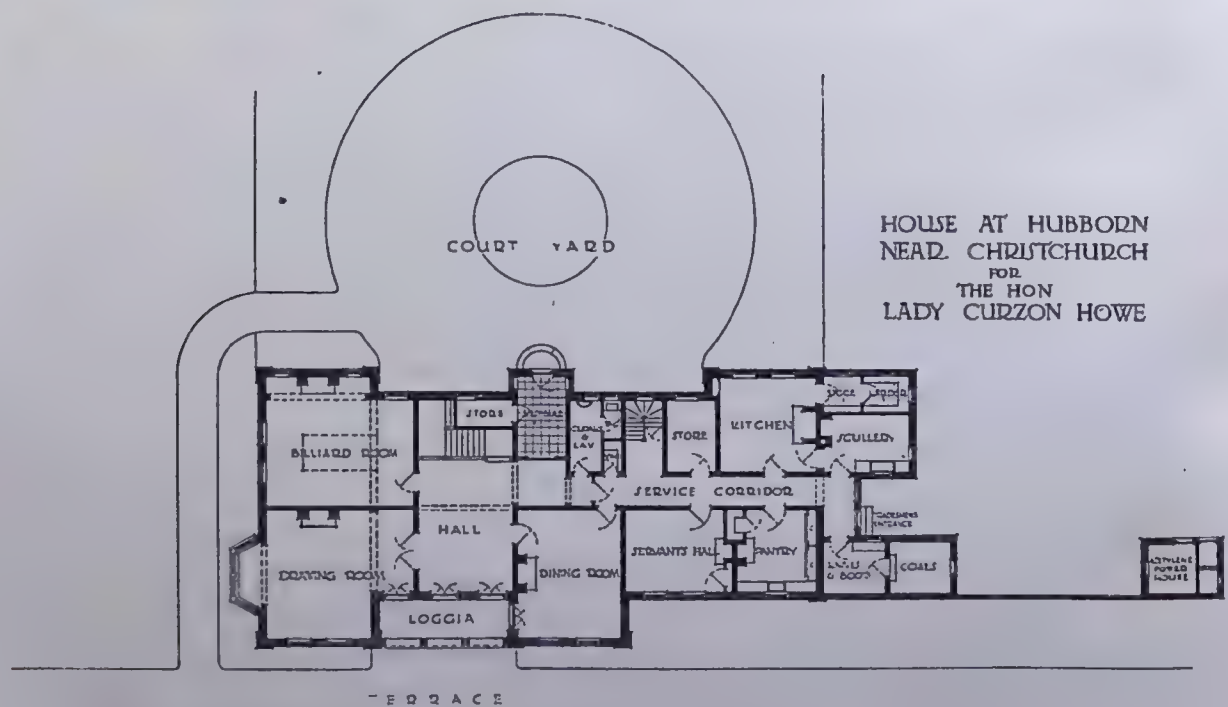
Mention should also be made of the important commission which has been entrusted by the Greek Government to Mr. Thomas H. Mawson, the distinguished English garden-architect, for the improvement and laying out of the city of Athens. Mr. Mawson, whose work is well known to the readers of *THE STUDIO* Year Book, will bring to this gigantic and delicate task a wide experience of town-planning and an understanding of modern requirements, as well as a keen artistic perception and an appreciation of the beautiful relics of the past. The work could not have been placed in better hands.



HOUSE AT SHORT HILLS, NEW JERSEY
M. H. BAILLIE SCOTT, ARCHITECT



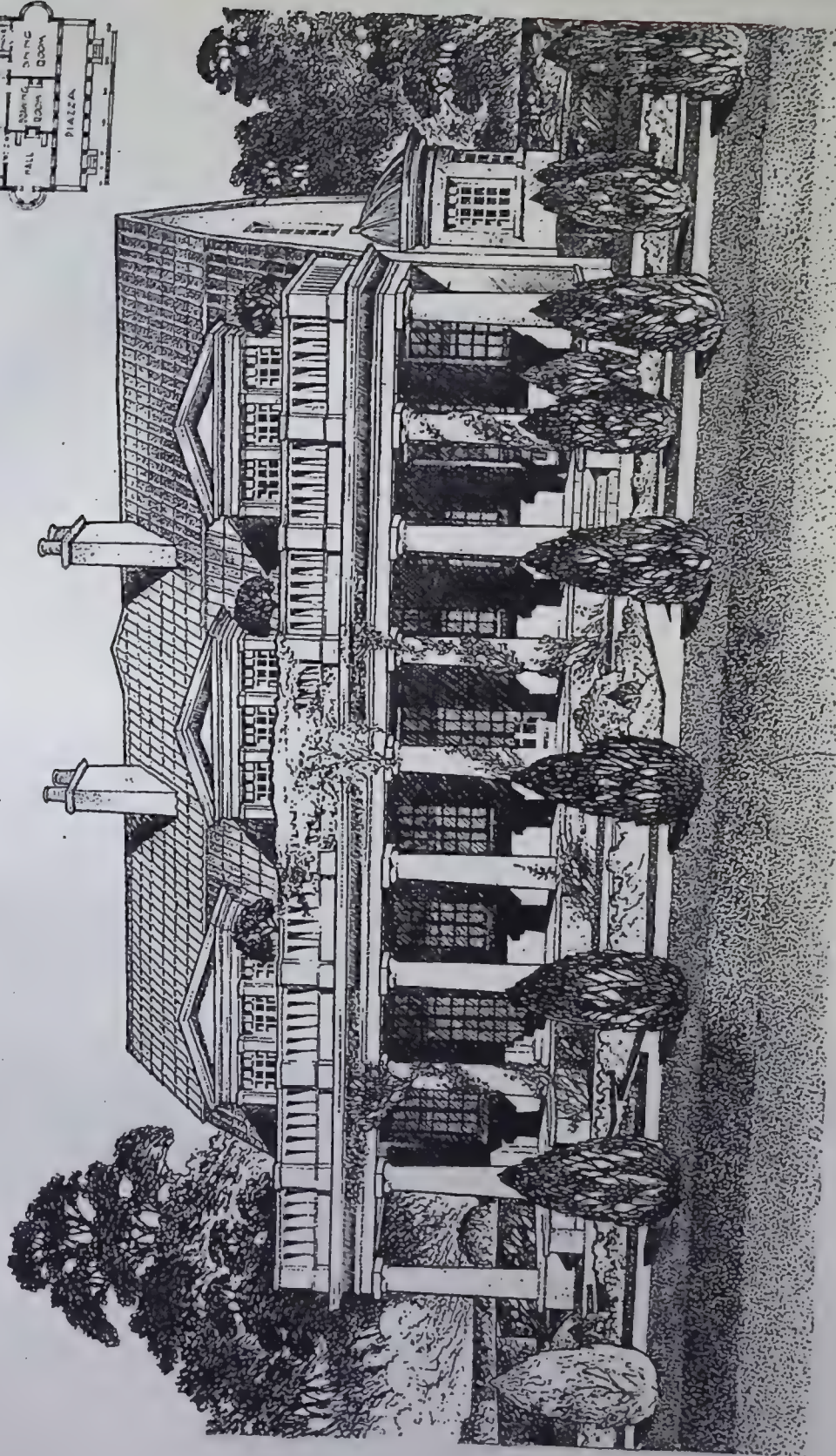
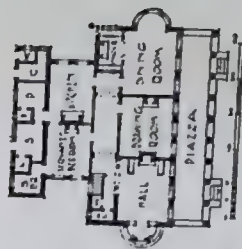
ENTRANCE LODGE AT CANFORD CLIFFS
J. H. BREWERTON, F.R.I.B.A., ARCHITECT



HOUSE AT HUBBORN, NEAR CHRISTCHURCH
J. H. BREWERTON, F.R.I.B.A., ARCHITECT

GREAT BRITAIN

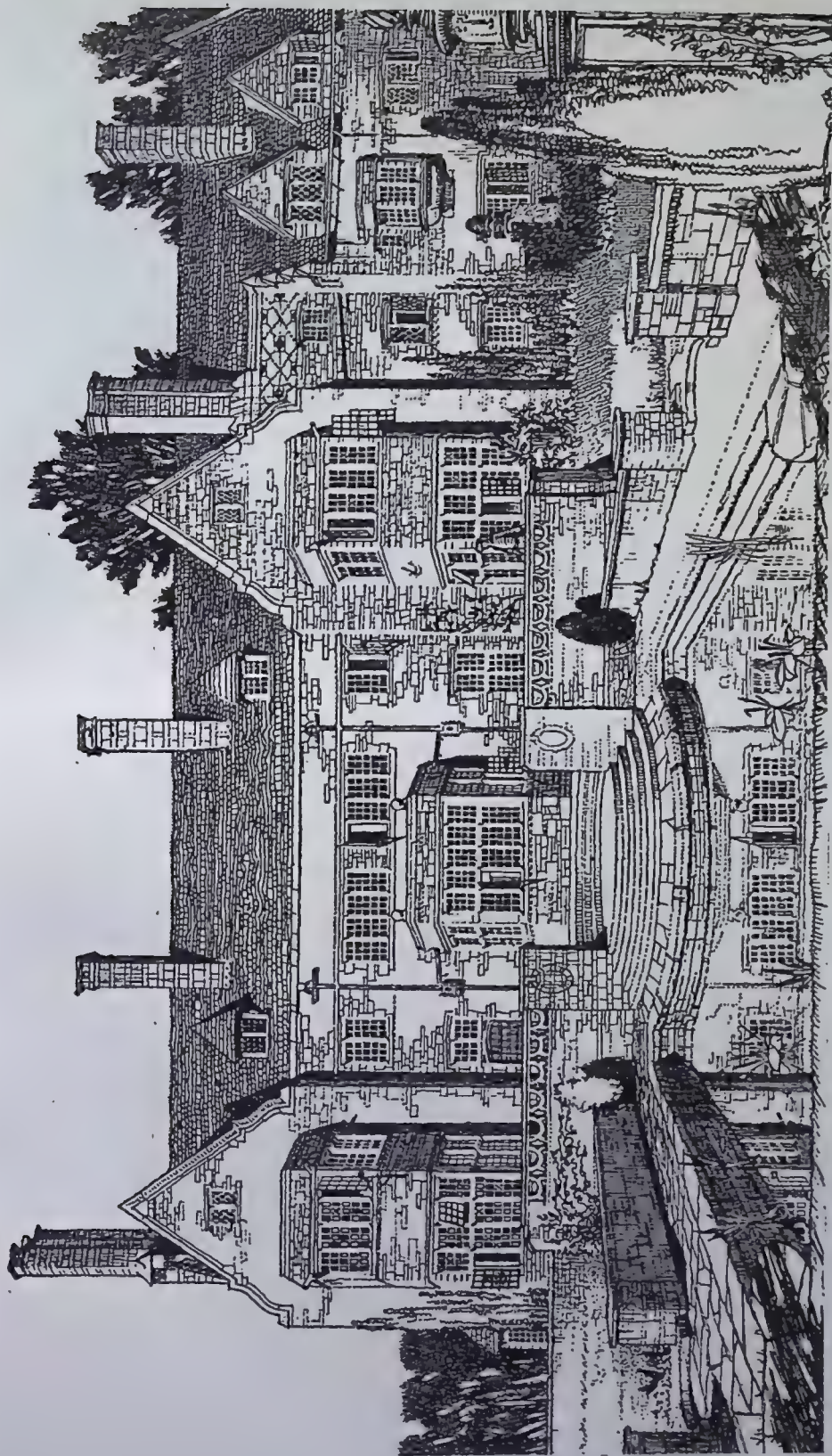
HOUSE AT FURZE HILL, BURGH HEATH
SURREY R. A. Briggs and Browning Architects.



HOUSE AT FURZE HILL, BURGH HEATH, SURREY
R. A. BRIGGS AND BROWNING, ARCHITECTS



HOUSES AT BYFLEET. CASTLE
AND WARREN, ARCHITECTS



HOUSE AT ST. GEORGE'S HILL, SURREY
CASTLE AND WARREN, ARCHITECTS



"REDHOLM," CAMPBELTOWN, N.B.
ENTRANCE FRONT AND DINING-ROOM

H. E. CLIFFORD, F.R.I.B.A., ARCHITECT

GREAT BRITAIN



TORRISDALE CASTLE—DRAWING-ROOM

H. E. CLIFFORD, F.R.I.B.A., ARCHITECT



"REDHOLM," CAMPBELTOWN, N.B.—DRAWING-ROOM INLE

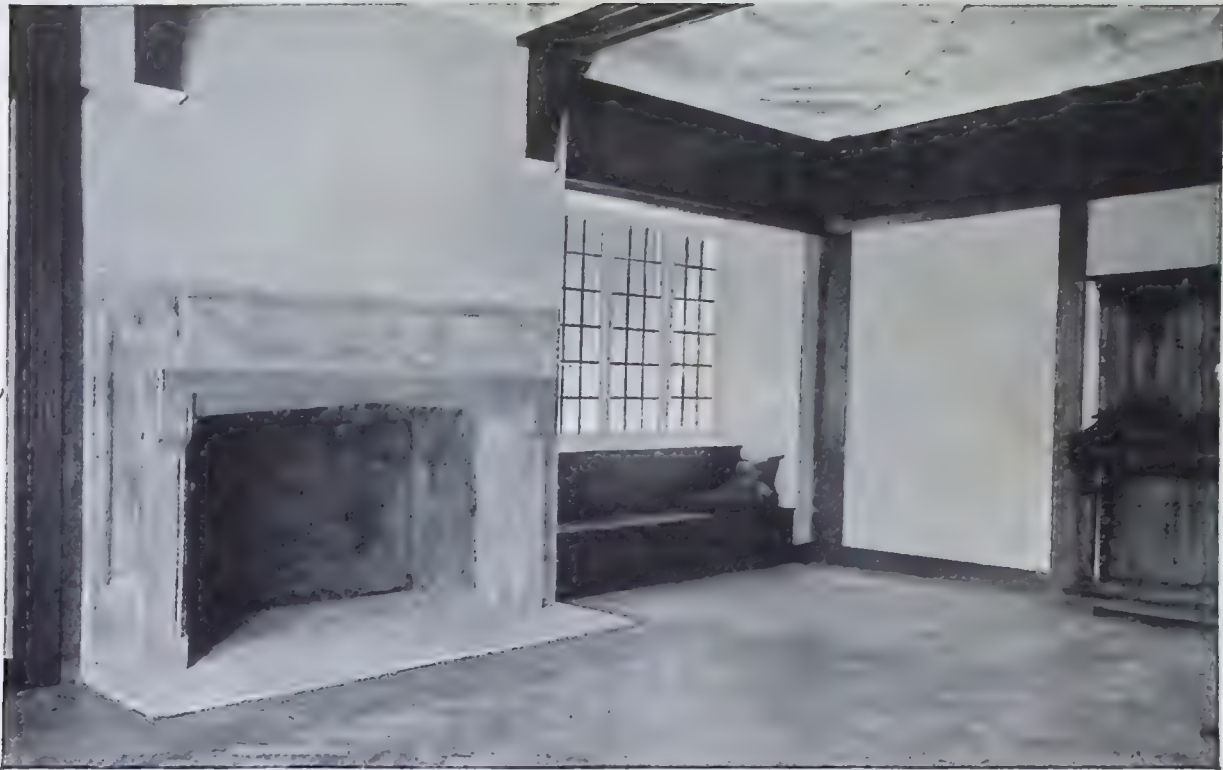
H. E. CLIFFORD, F.R.I.B.A., ARCHITECT



COTTAGE INTERIOR AND PANELLED
OAK MORNING-ROOM

DESIGNED BY H BUTLER, EXECUTED BY STORY AND CO.

GREAT BRITAIN



BILLIARD ROOM

DESIGNED BY MURRAY ADAMS-ACTON, EXECUTED BY MAPLE AND CO., PARIS



DINING-ROOM INGLE

DESIGNED BY A. HAROLD SMITH. FIREPLACE EXECUTED BY CARRON CO. PLASTER-WORK BY SHIRLAW AND THURSFIELD



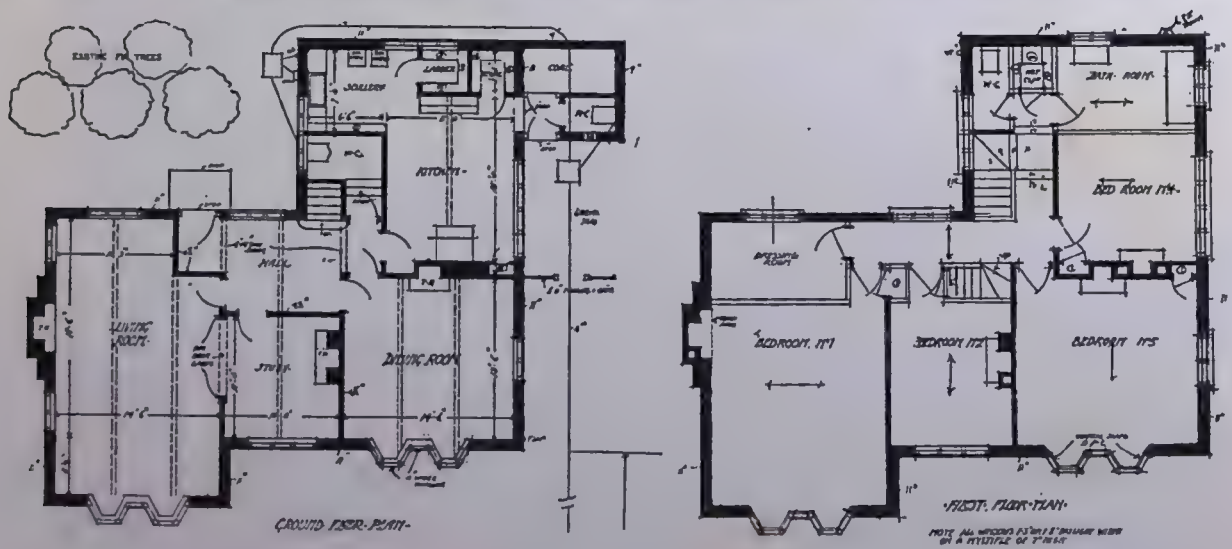
CRAVEN COTTAGE, SOUTHWOLD
A. O. COLLARD, F.R.I.B.A., ARCHITECT

GREAT BRITAIN



STOCKCROSS VICARAGE, BERKSHIRE

J. E. DIXON-SPAIN, A.R.I.B.A., ARCHITECT



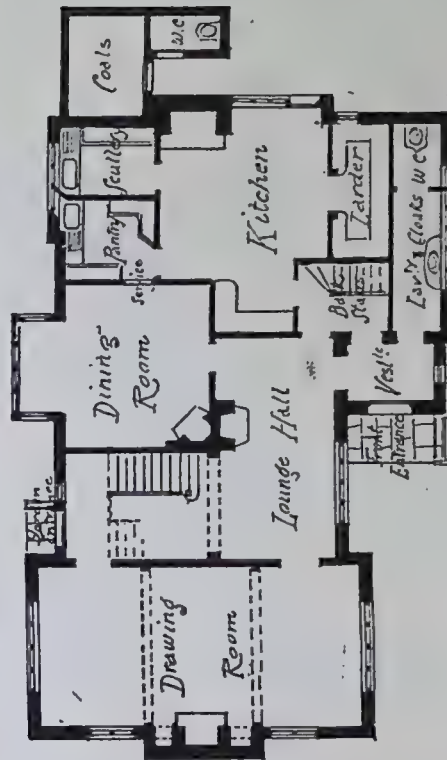
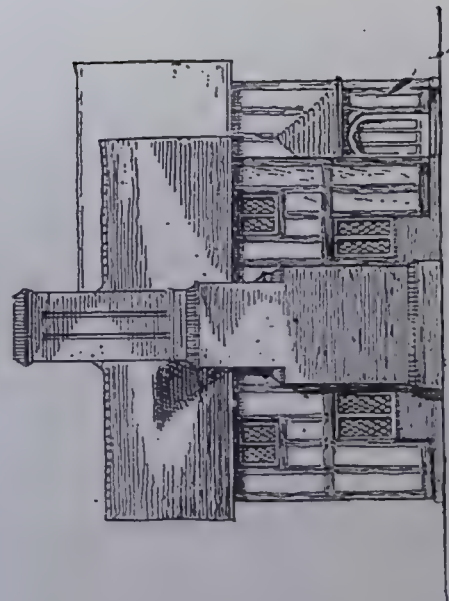
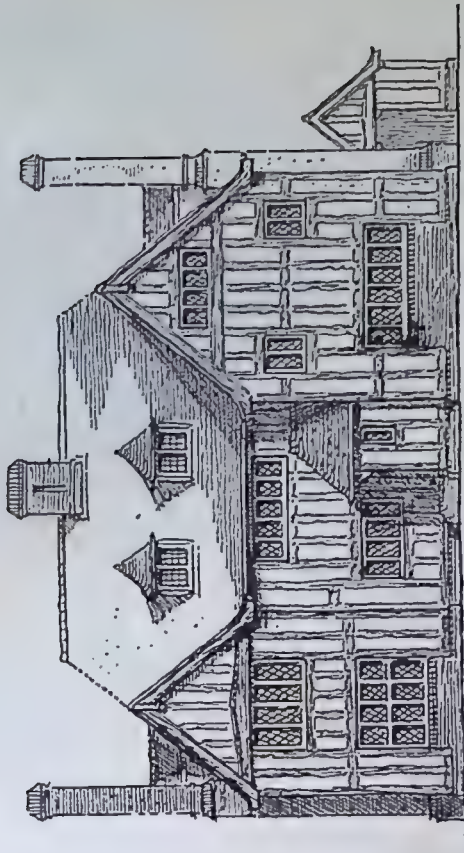
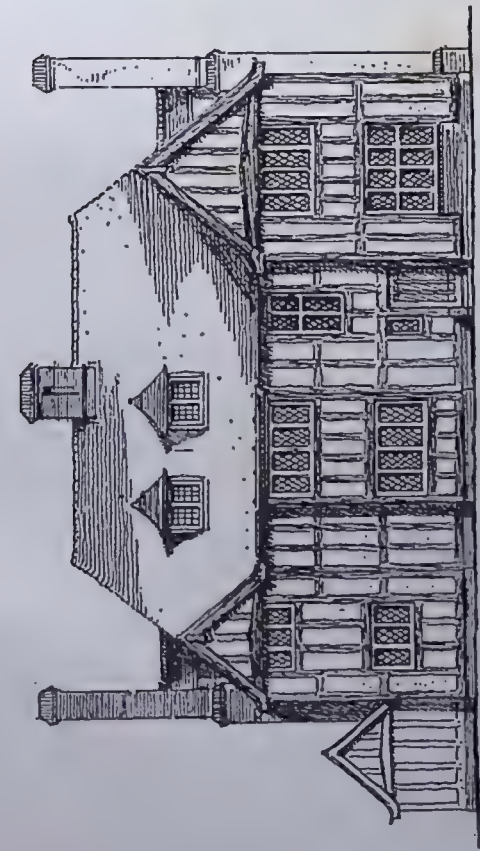
"PADDOCK HOUSE," GERRARD'S CROSS
FORBES AND TATE, ARCHITECTS

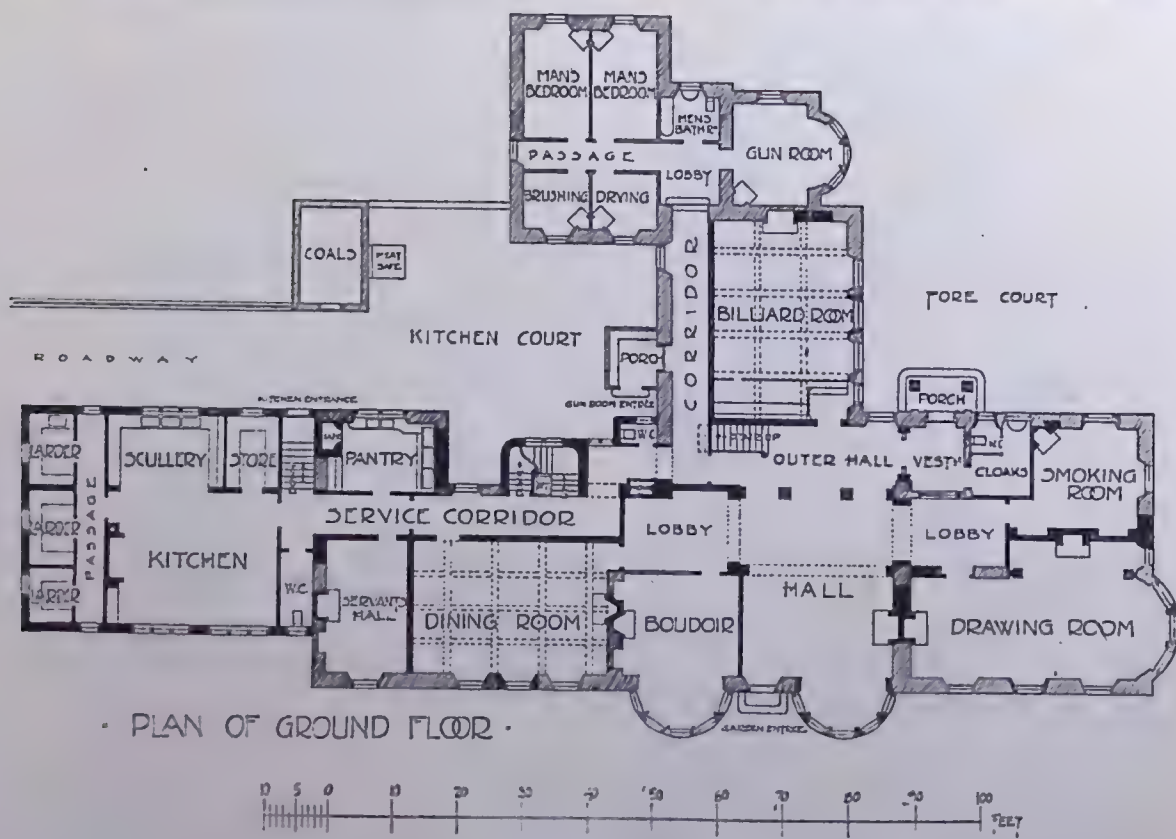
GREAT BRITAIN



DECORATIVE SHIP, IN WOOD AND GESSO

THE "ISLAND" NURSERY. DESIGNED AND ARRANGED BY GEOFFREY HOLME, R.B.A. AND H. KEMP PROSSOR





"LANFINE," AYRSHIRE

JAMES KENNEDY HUNTER, F.R.I.B.A., ARCHITECT

GREAT BRITAIN



"LANFINE," AYRSHIRE—DRAWING-ROOM AND DINING-ROOM.

JAMES KENNEDY HUNTER, F.R.I.B.A., ARCHITECT



"THE CROFT," DALRY, AYRSHIRE
GARDEN FRONT AND DRAWING-ROOM

JAMES KENNEDY HUNTER, F.R.I.B.A., ARCHITECT

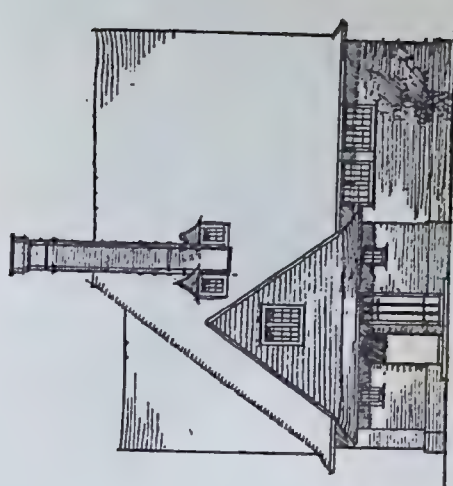


HALL DESIGNED FOR A COUNTRY
HOUSE. BY R. H. DESCHANEL.





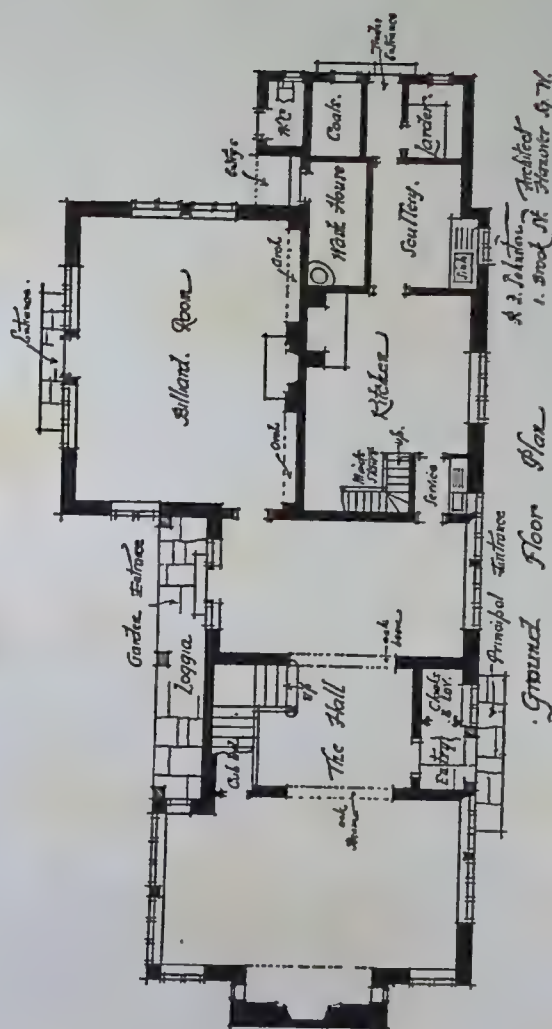
Elevation facing the Courtyard



East Elevation



West Elevation



Ground Floor Plan

"THE CHERRY ORCHARD," CHORLEY WOOD
R. F. JOHNSTON, ARCHITECT



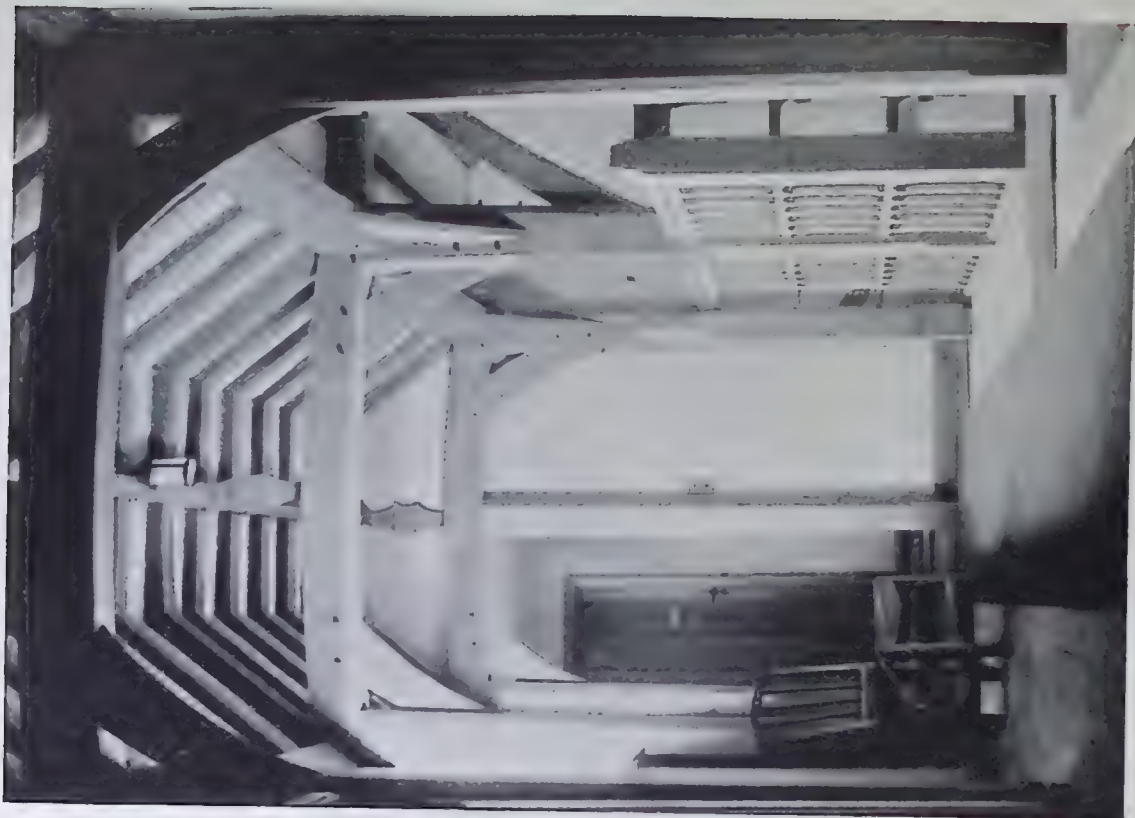
"EVERSLEY," NEWCASTLE, STAFFS.
ENTRANCE FRONT AND DINING-ROOM

REGINALD T. LONGDEN, ARCHITECT

GREAT BRITAIN



"THE HALL," WOODEND, HELENSBURGH—THE LOUNGE
ALEXANDER N. PATERSON, M.A., A.R.S.A., F.R.I.B.A., ARCHITECT

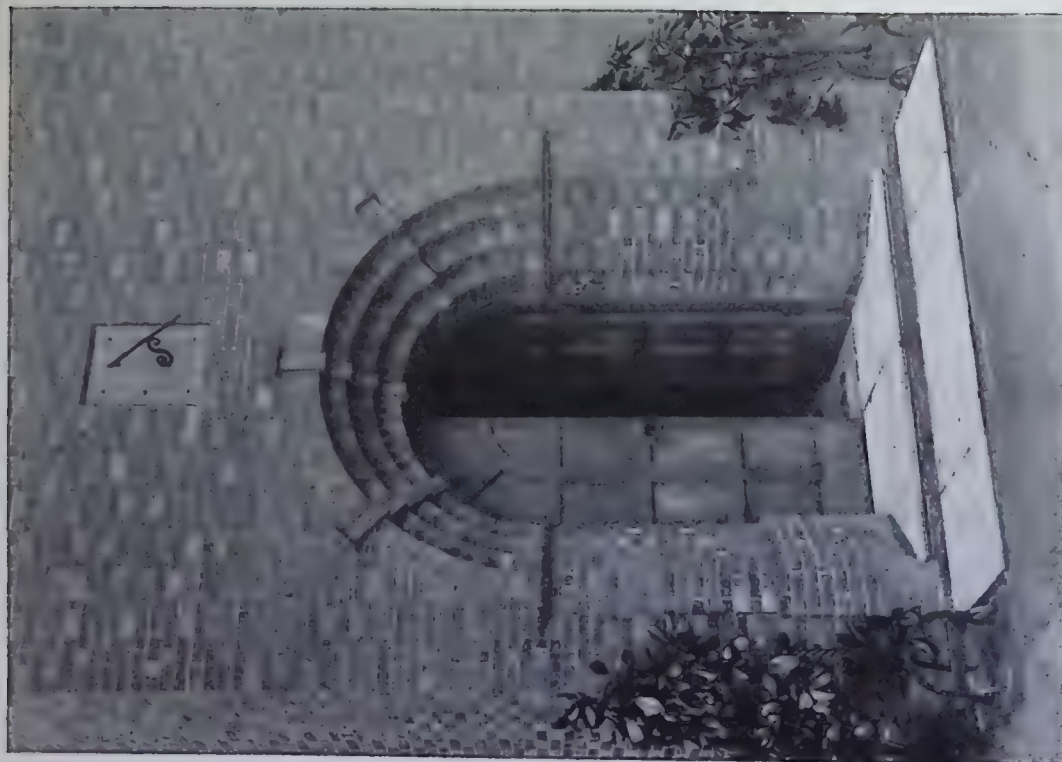


STAIRCASE LANDING AT CHISLEHURST, KENT
EDWARD J. MAY, F.R.I.B.A., ARCHITECT

GREAT BRITAIN



"THE PARSONAGE FARM," SHIFTON-UNDER-WYCHWOOD
O. P. MILNE, F.R.I.B.A., ARCHITECT



"ESSART," NEWBURY BERKS.—MAIN DOORWAY
O. P. MILNE, F.R.I.B.A., ARCHITECT



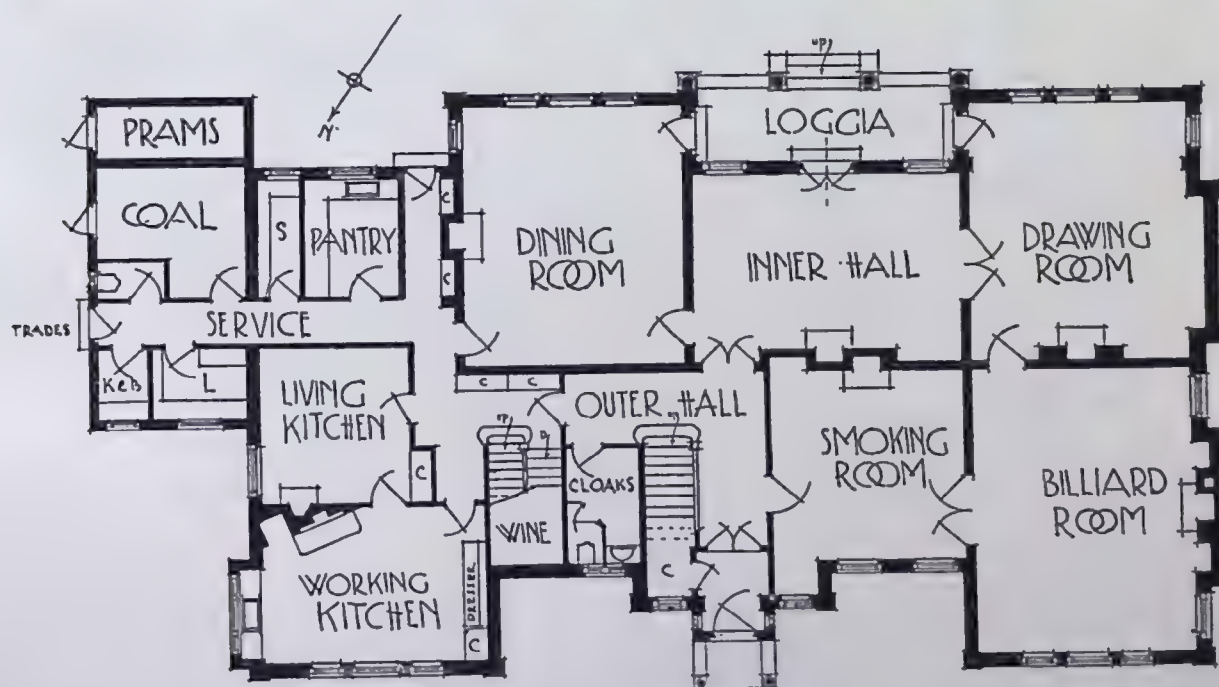
"THE PARSONAGE FARM," SHIPTON-UNDER-WYCHWOOD
SOUTH FRONT. O. P. MILNE, F.R.I.B.A., ARCHITECT



HOUSE AT HAMPSTEAD—GARDEN
FRONT AND ENTRANCE FRONT

C. H. B. QUENNELL, F.R.I.B.A., ARCHITECT

GREAT BRITAIN



HOUSE AT HAMPSTEAD—DINING-ROOM
AND PLAN OF GROUND FLOOR

C. H. B. QUENNELL, F.R.I.B.A., ARCHITECT



"KINNERTON," GERRARD'S CROSS

EDGAR RANGER, ARCHITECT

GREAT BRITAIN



("Ideal Home" Exhibition, London, 1913)

THE "WATTEAU" ROOM AND THE
"MOONLIGHT SONATA" ROOM
DESIGNED AND ARRANGED BY
H. KEMP PROSSOR



GREAT BRITAIN



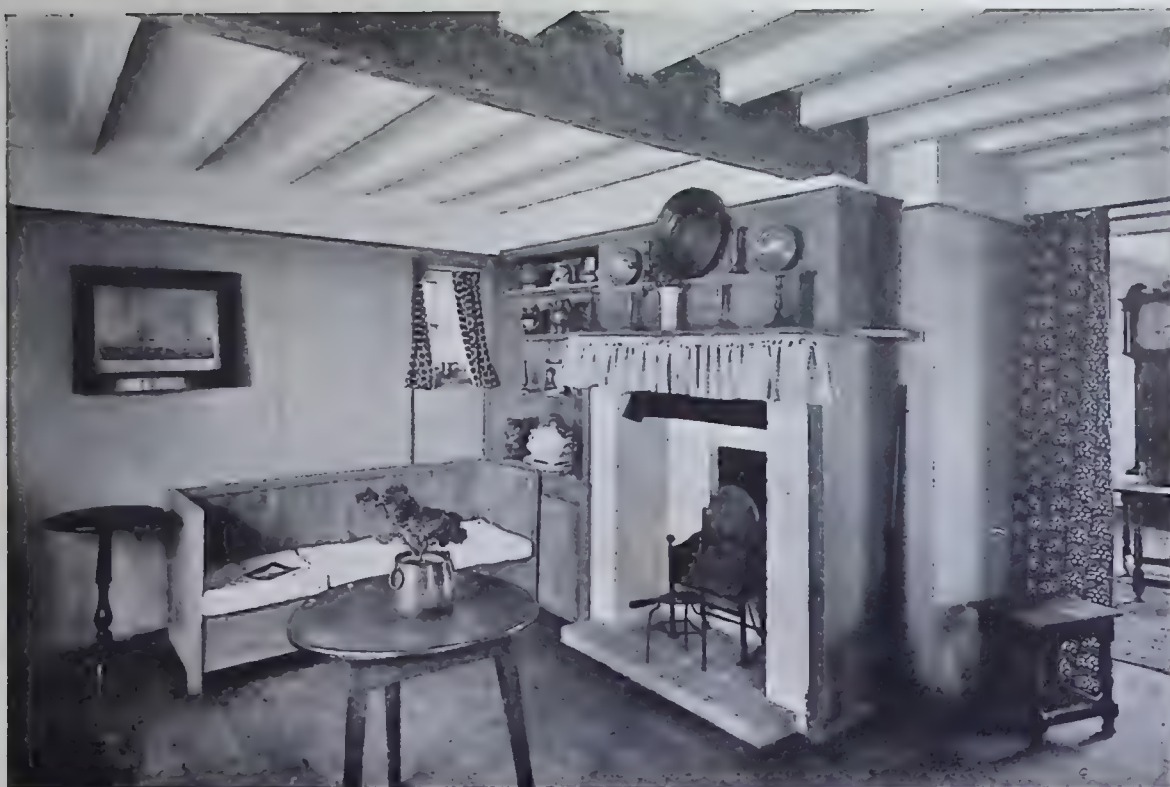
COTTAGES AT ROMFORD

M. H. BAILLIE SCOTT, ARCHITECT



INTERIOR OF A COTTAGE AT ROMFORD

M. H. BAILLIE SCOTT, ARCHITECT



INTERIORS OF COTTAGES AT ROMFORD

M. H. BAILLIE SCOTT, ARCHITECT

GREAT BRITAIN



HOUSE NEAR GERRARD'S CROSS, BUCKS.
UNSWORTH AND TRIGGS, ARCHITECTS



"THREE FIRS," PETERSFIELD, HANTS.
UNSWORTH AND TRIGGS, ARCHITECTS



HOUSE IN KENT. UNSWORTH AND TRIGGS, ARCHITECTS



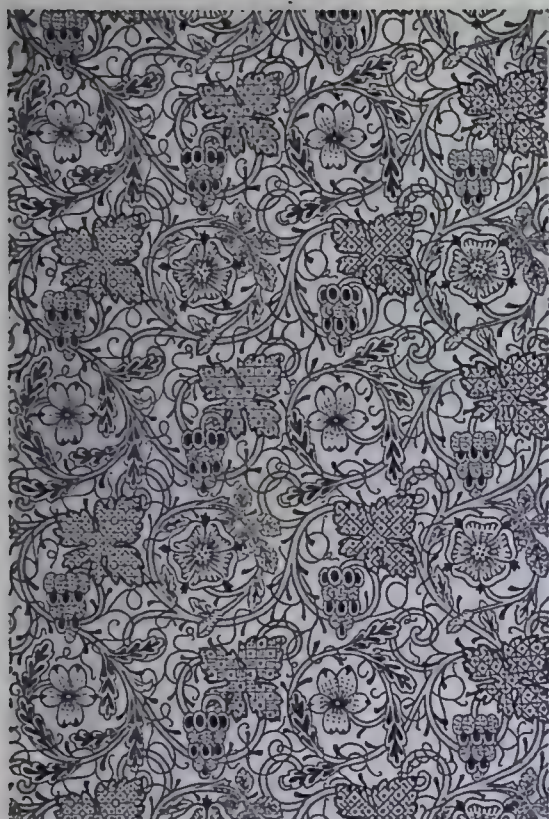
GREAT BRITAIN



DESIGNED BY LINDSAY P. BUTTERFIELD



DESIGNED BY SIDNEY HAWARD
WALLPAPERS EXECUTED BY JEFFREY AND CO.

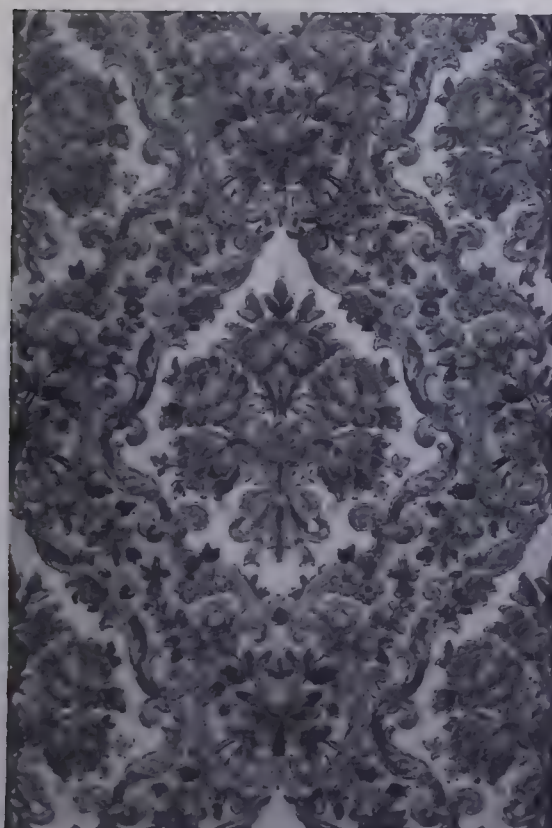


DESIGNED BY ALLAN F. VIGERS



DESIGNED BY SIDNEY HAWARD

WALLPAPERS EXECUTED BY JEFFREY AND CO.



DESIGNED BY LOUIS STAHL



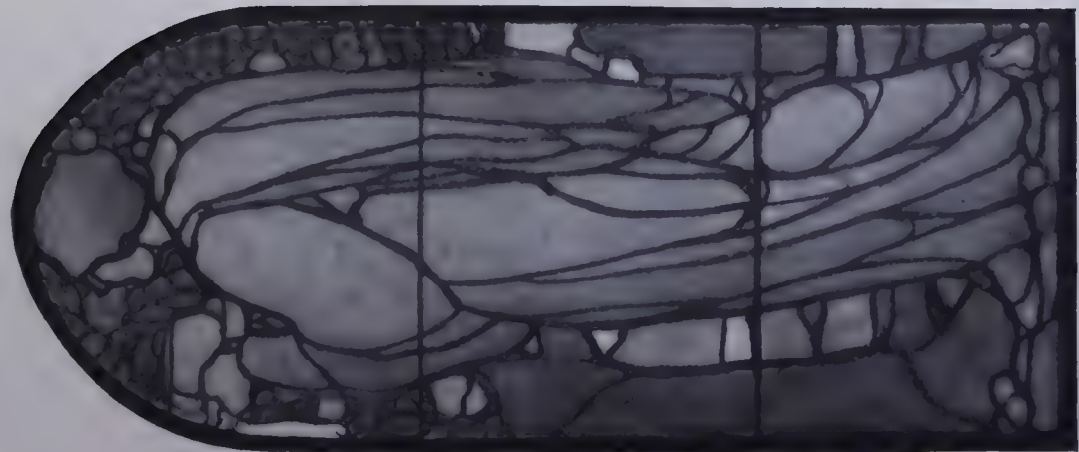
DESIGNED BY H. WATKINS WILD

WALLPAPERS EXECUTED BY A. SANDERSON AND SONS, LTD.

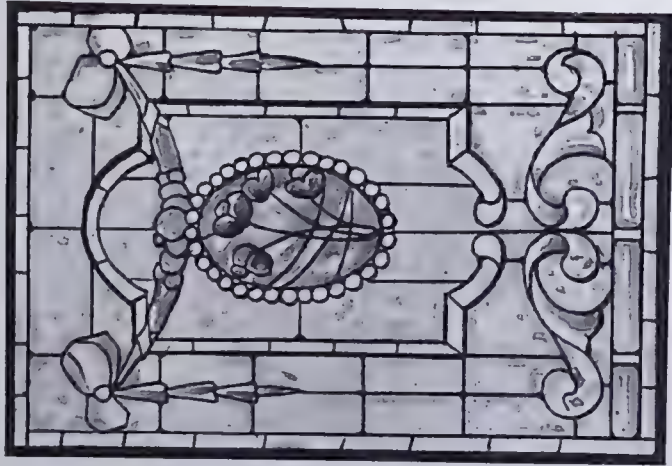
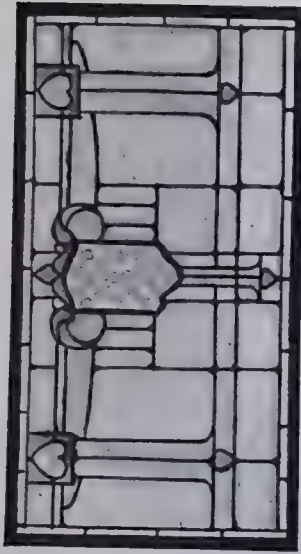


"THE CRANE, FIFTEENTH CENTURY FLANDERS"
DESIGN FOR MURAL PANEL BY R. MORTON NANCE

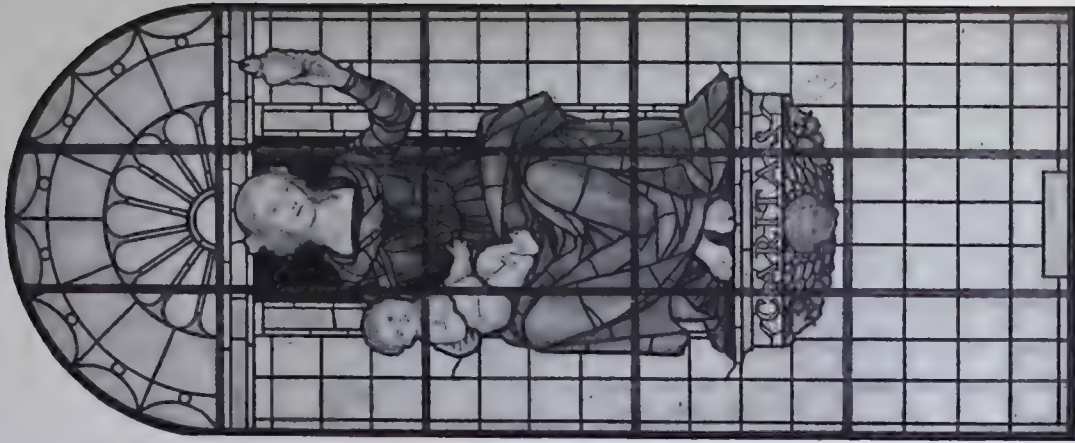
GREAT BRITAIN



WINDOW FOR A DINING HALL. DESIGNED
BY M. V. BREITMAYER



WINDOWS DESIGNED BY JOHN C. HALL
EXECUTED BY J. C. HALL AND CO



"CHARITY,"—WINDOW DESIGNED BY
ALEXANDER GASCOYNE



"THE PRINCESS AND THE SWINEHERD"—WINDOW
DESIGNED AND EXECUTED BY ANDREW STODDART



DRAWING-ROOM WINDOW DESIGNED BY HAROLD FENTON
EXECUTED BY WILLIAMS, GAMON AND CO.



WINDOW DESIGNED BY ALEXANDER GASCOYNE
FOR G. H. WIDDOWS, F.R.I.B.A.



DESIGNS FOR WINDOWS. BY C. CARRUTHERS HYNE

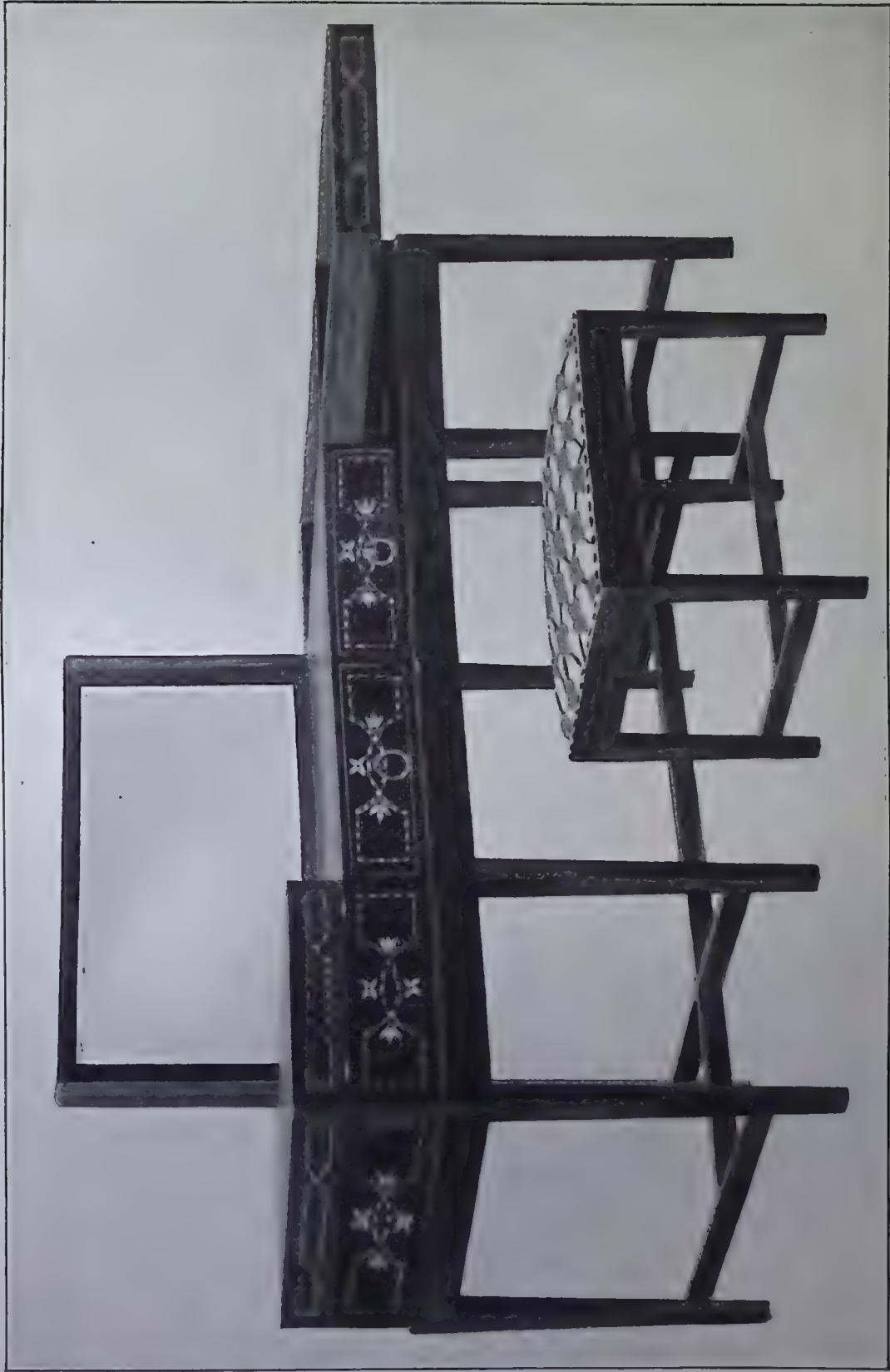
GREAT BRITAIN



(Drawn by Allen Chandler)

DESIGN FOR A MUSIC CABINET BY M. H. BAILLIE SCOTT





MAHOGANY DRESSING-TABLE AND STOOL. DESIGNED BY M. H. BAILLIE-SCOTT



DESIGNED BY ALEC MILLER, CARVED BY W. T. HART



DESIGNED AND CARVED BY JOSEPH ARMITAGE



DESIGNED AND CARVED BY JOHN W. BENNETT

CARVED WOOD PANELS

GREAT BRITAIN



OAK CHAIR AND COFFER IN ENGLISH WALNUT
DESIGNED AND EXECUTED BY JOSEPH ARMITAGE



CHERRY-WOOD CABINET FOR PRINTS
WITH DOOR PANELS OF INCISED LACQUER
DESIGNED BY FRANK BRANGWYN, A.R.A.

GREAT BRITAIN



DESIGN BY FRANK BRANGWYN,
A.R.A., FOR DOORS OF A
CABINET, EXECUTED IN
INCISED LACQUER (*see page 60*)

GREAT BRITAIN



CHAIR IN GREEN WOOD AND BROWN CANE
DESIGNED AND EXECUTED BY ARTHUR SMITH



WICKER CHAIR DESIGNED BY W. S. MILLS
EXECUTED BY THE "DRYAD" CRAFTSMEN



THE "PLUMTREE CREWEL"

DESIGNED BY REGINALD WARNER. EXECUTED
BY THE GAINSBOROUGH SILK WEAVING CO.



THE "DATURA"



THE "MARTINIQUE"



THE "GOURD"



THE "VIENNESE"

CRETONNES EXECUTED BY B. WARDLE AND CO. LTD.

GREAT BRITAIN



DESIGNED BY H. C. BAREHAM



DESIGNED BY E. L. PATTISON



DESIGNED BY SIDNEY HAWARD



DESIGNED BY WILLIAM TURNER

CRETONNES EXECUTED BY W. FOXTON



EMBROIDERED PANEL DESIGNED AND SEWN BY ELZIE D. MORTON

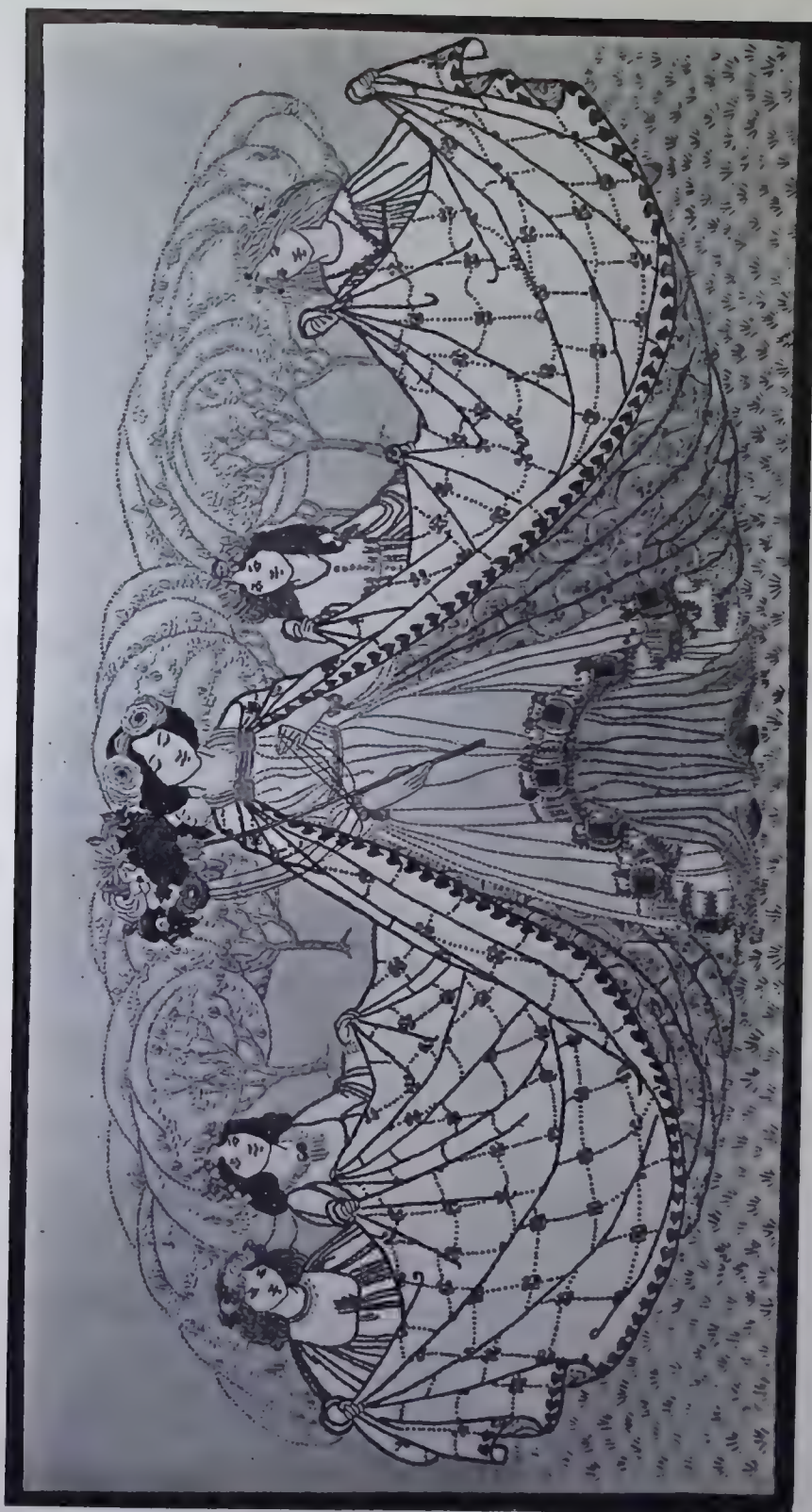


EMBROIDERED PANEL DESIGNED AND SEWN
BY ANN MACBETH
(By permission of Mrs. Pollard)



EMBROIDERED AND PAINTED SILK PANEL
BY DORA STONE

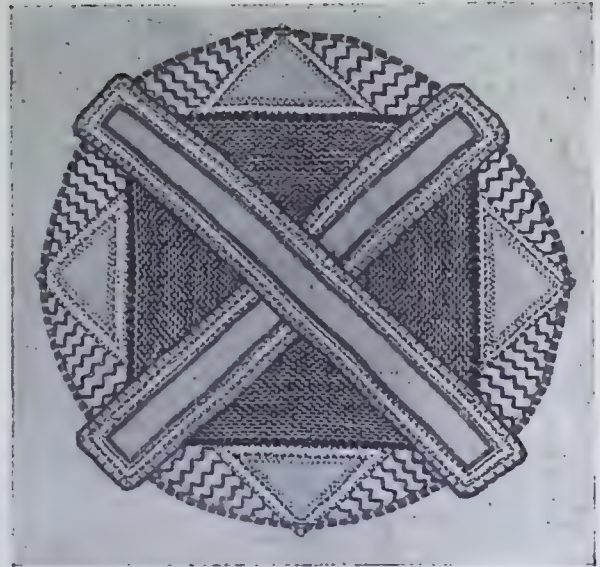
GREAT BRITAIN



"QUEEN OF MAY"—EMBROIDERED PANEL DESIGNED
BY ANN MACBETH, SEWN BY MARY WOODHEAD



DESIGNED AND SEWN BY J. CARSWELL



DESIGNED AND SEWN BY ANNE K. ARTHUR



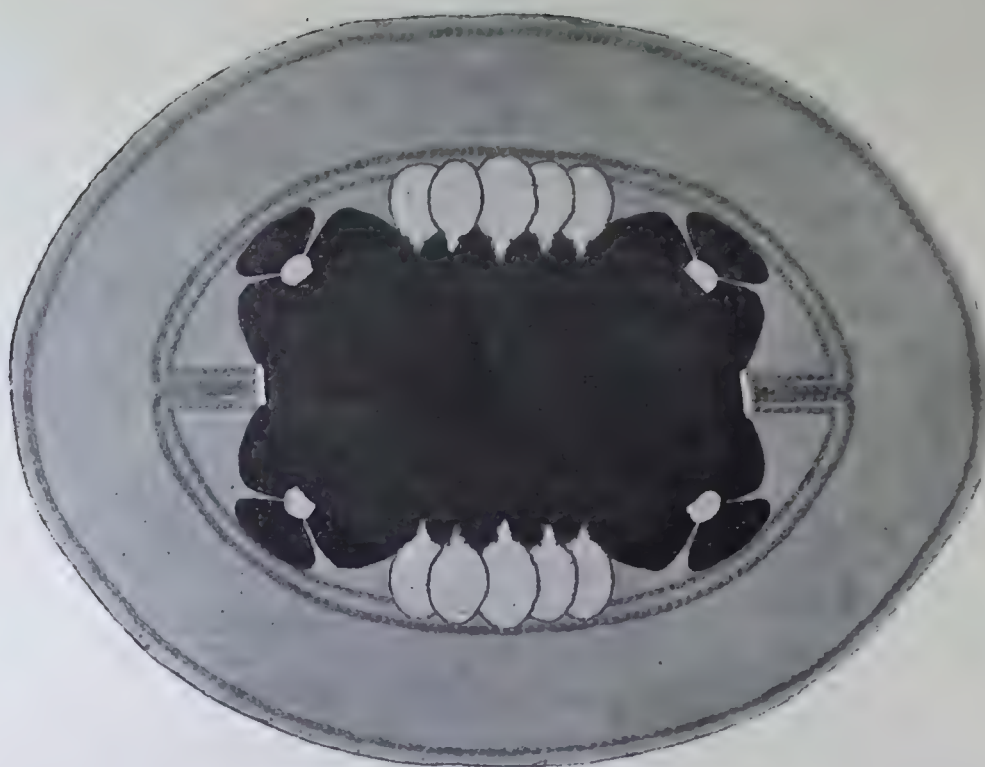
DESIGNED AND SEWN BY ELIZ. MCKAY



DESIGNED AND SEWN BY AGNES J. HANNAH

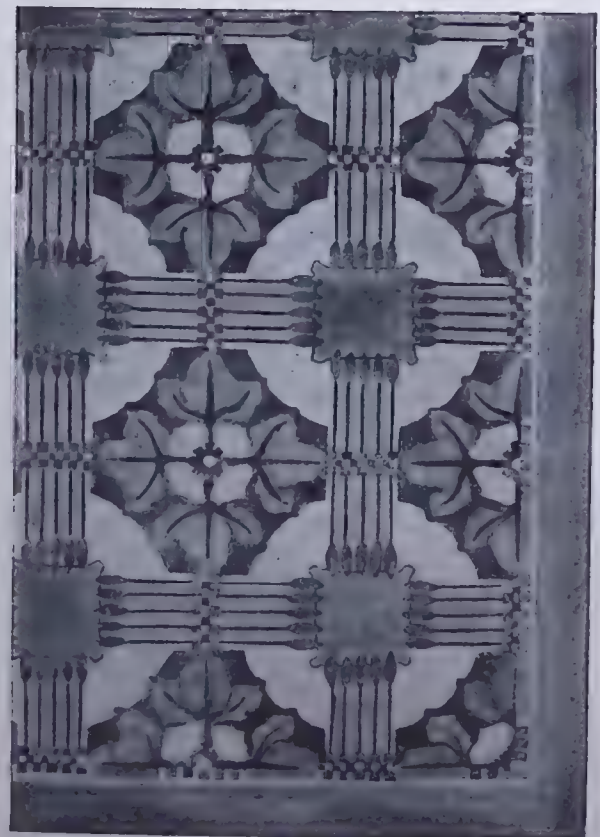
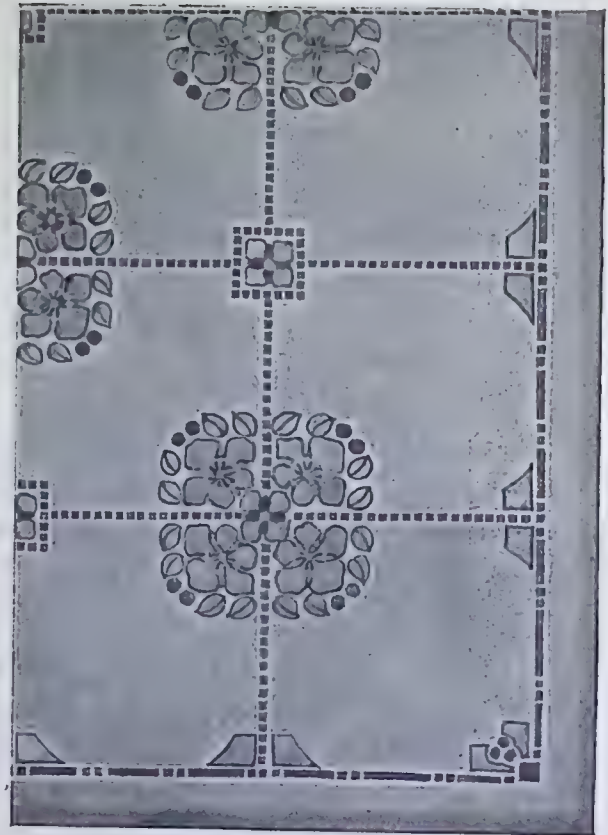
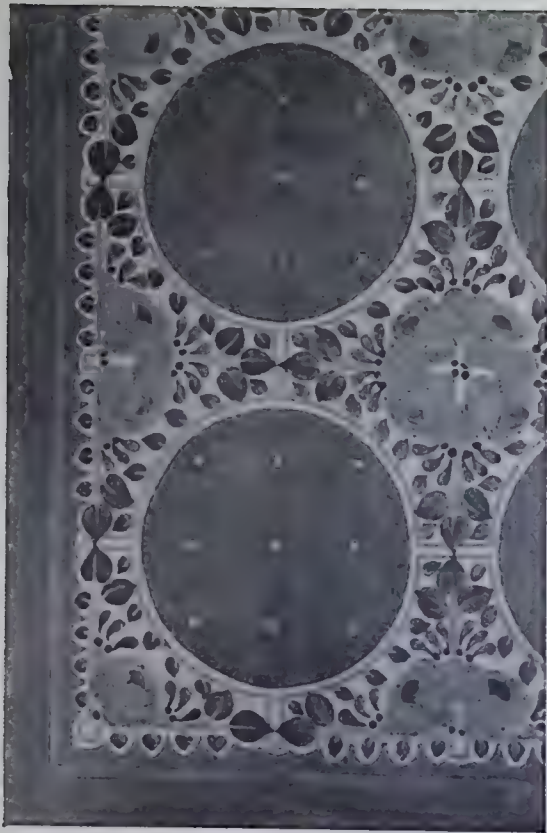
EMBROIDERED PANELS

GREAT BRITAIN



EMBROIDERED CUSHION-COVER DESIGNED
AND SEWN BY ANNIE S. PATERSON

EMBROIDERED TABLE-CENTRE DESIGNED
AND SEWN BY LIZZIE STIRLING



DESIGNS FOR CARPETS

BY ANN MACBETH, EXECUTED BY ALEX. MORTON AND CO.

GREAT BRITAIN



EARTHENWARE DISH DESIGNED
BY CHAS. E. E. CONNOR, EXECUTED
BY JOSIAH WEDGWOOD AND SONS

GREAT BRITAIN



DESIGNED AND PAINTED BY GORDON M. FORSYTH



DESIGNED AND PAINTED BY GWLADYS M. RODGERS

PILKINGTON'S "LANCASTRIAN LUSTRE" POTTERY

GREAT BRITAIN



DESIGNED AND PAINTED BY W. S. MYCOCK



DESIGNED AND PAINTED BY ANNIE BURTON

PILKINGTON'S "LANCASTRIAN LUSTRE" POTTERY



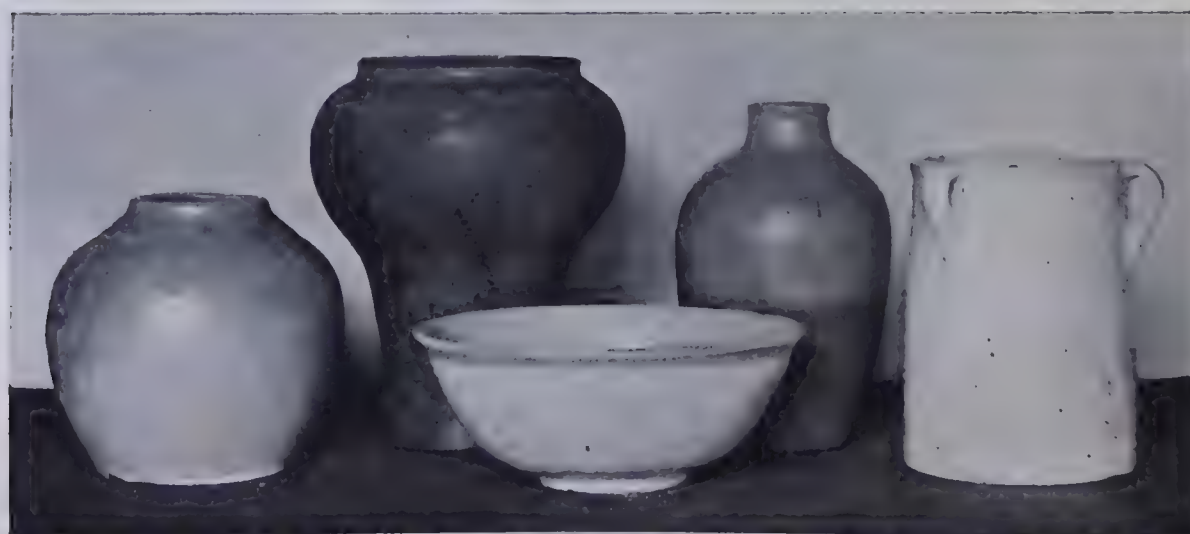
PILKINGTON'S "LANCASTRIAN LUSTRE" POTTERY

DESIGNED AND PAINTED BY RICHARD JOYCE

GREAT BRITAIN



GROUP OF MORTLAKE POTTERY DESIGNED AND EXECUTED
BY G. J. COX, EXHIBITED BY THE ARTIFICERS' GUILD



GROUPS OF UPCHURCH POTTERY DESIGNED BY EDWARD SPENCER AND CHARLES BAKER
EXECUTED BY CHARLES BAKER, FOR THE ARTIFICERS' GUILD

GREAT BRITAIN



DESIGNED BY F. C. POPE



DESIGNED BY LESLIE HARRADINE



DESIGNED BY M. E. THOMPSON



"GIRL AND LIZARD"—TERRA-COTTA STATUETTE
DESIGNED BY JOHN BROAD



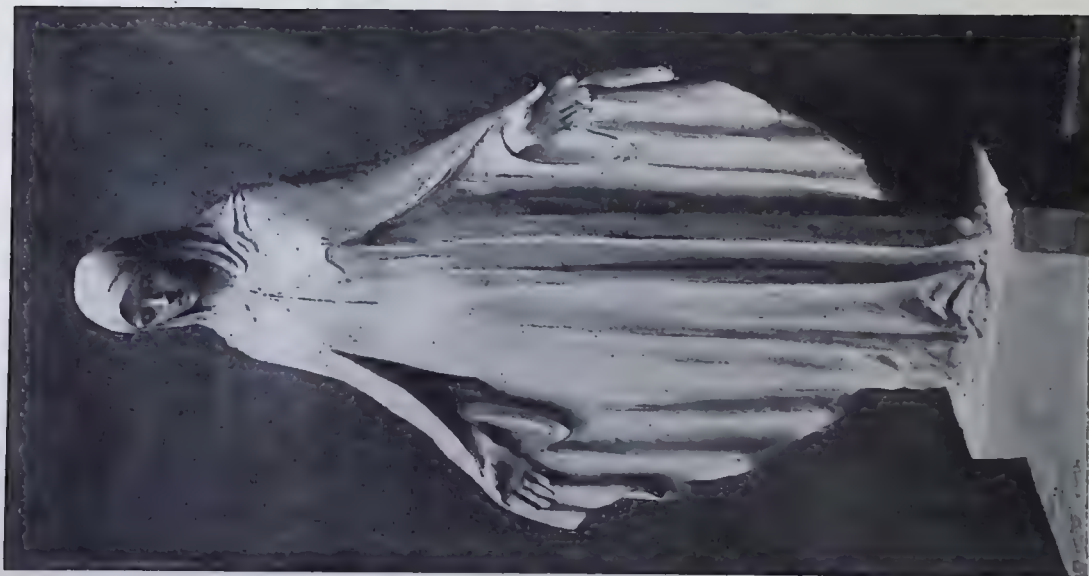
"ATALANTA"—TERRA-COTTA STATUETTE
DESIGNED BY JOHN BROAD

POTTERY EXECUTED BY
DOULTON AND CO., LAMBETH

GREAT BRITAIN



PLASTER PANEL DESIGNED AND MODELLED
BY E. M. ROPE



STATUETTE DESIGNED AND MODELLED
BY DOROTHY ROPE

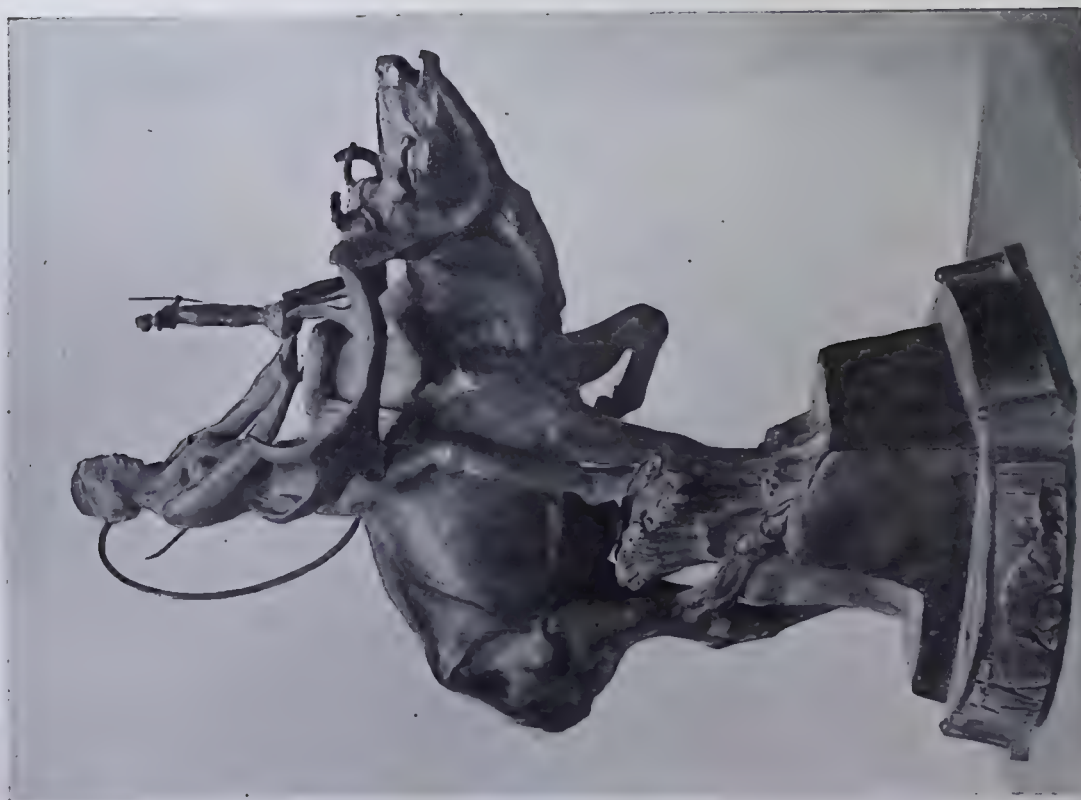


PLASTER PANEL DESIGNED AND MODELLED
BY E. M. ROPE

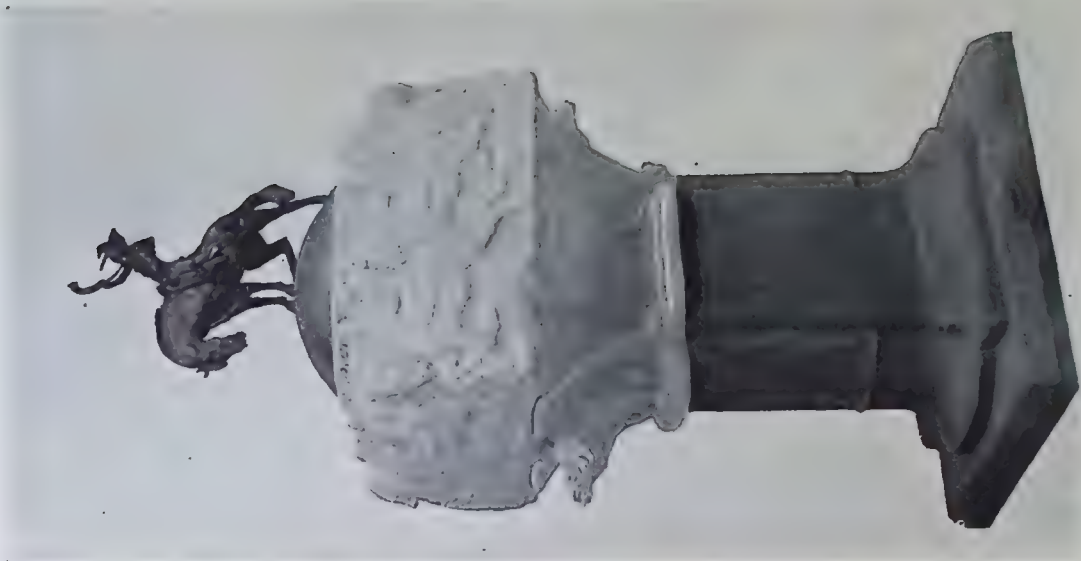


"THE SPIELMANN"—SILVER STATUETTE
DESIGNED AND EXECUTED BY
ALEXANDER FISHER

GREAT BRITAIN



"ARTEMIS"—BRONZE AND ENAMEL



"FOUNTAIN OF THE VALKYRIES"—BRONZE,
MARBLE AND MOSAIC

STATUETTE AND FOUNTAIN BY GILBERT BAYES



BRONZE FRUIT-BOWL AND SWEET-DISHES,
WITH SILVER BANDS OF FOLIAGE

DESIGNED BY EDWARD SPENCER, EXECUTED BY ERIC
ROSS AND FRANK GREEN, OF THE ARTIFICERS' GUILD



GROUP OF GLASS VASES AND BOWLS

DESIGNED BY EDWARD SPENCER
OF THE ARTIFICERS' GUILD

GREAT BRITAIN



HAMMERED SILVER TEA-POT DESIGNED AND EXECUTED BY BERNARD CUZNER



GROUP OF METAL-WORK

DESIGNED BY EDWARD SPENCER, EXECUTED
BY THE ARTIFICERS' GUILD



SILVER-MOUNTED HAND-MIRRORS

DESIGNED BY EDWARD SPENCER, EXECUTED
BY THE ARTIFICERS' GUILD



SILVER GOBLETS

DESIGNED BY EDWARD SPENCER, EXECUTED
BY THE ARTIFICERS' GUILD

GREAT BRITAIN



BRONZE BOWL, SILVER-PLATED INSIDE, AND STAND, WITH SILVER DECORATION AND AMETHYSTS. DESIGNED BY EDWARD SPENCER, EXECUTED BY FRANK GREEN, OF THE ARTIFICERS' GUILD



SILVER BOWL WITH BRONZE STAND, SET WITH RED AND WHITE CARNELIAN. DESIGNED BY EDWARD SPENCER, EXECUTED BY THE ARTIFICERS' GUILD



WROUGHT-IRON CANDLESTICKS DESIGNED BY EDWARD SPENCER, EXECUTED BY
WALTER SPENCER, OF THE ARTIFICERS' GUILD

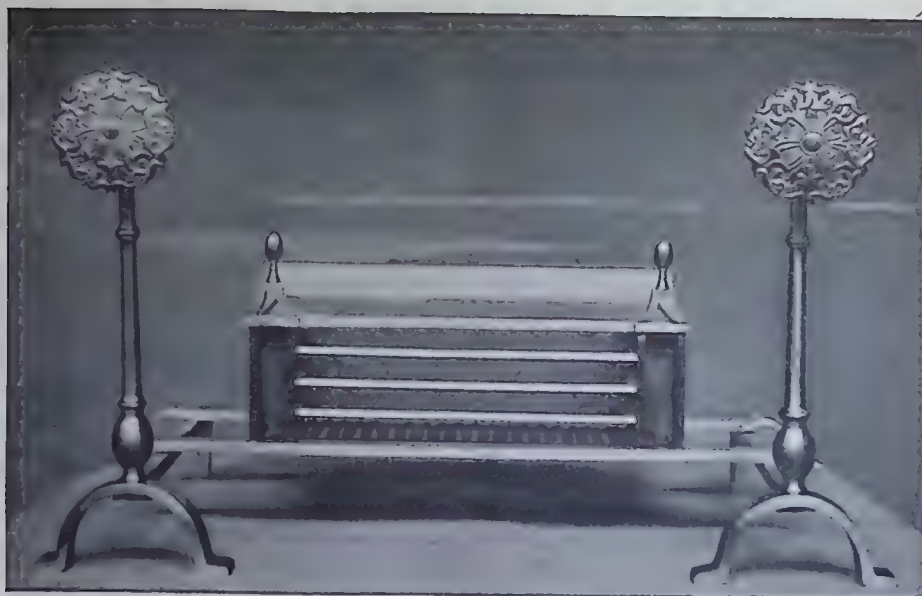


STEEL SCONCES AND CANDLESTICKS DESIGNED BY EDWARD SPENCER, EXECUTED BY
FRANK GREEN AND FRANK JOBE, OF THE ARTIFICERS' GUILD

GREAT BRITAIN



SILVER AND COPPER SALT-CELLARS,
SWEET-DISHES AND SUGAR-BASIN
DESIGNED BY EDWARD SPENCER
EXECUTED BY THE ARTIFICERS'
GUILD

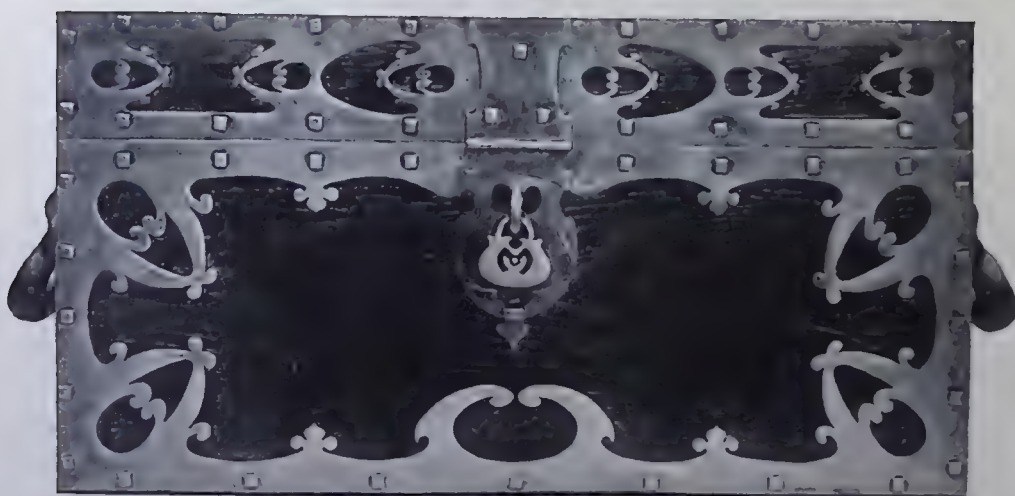


FIREGRATE DESIGNED BY O. P. MILNE, F.R.I.B.A., EXECUTED BY THOMAS ELSLEY, LTD.



FIREPLACE WITH ARMOUR-BRIGHT GRATE AND MARBLE SURROUND
DESIGNED BY A. HAROLD SMITH, EXECUTED BY CARRON COMPANY

GREAT BRITAIN



CASKET IN SILVER AND GOLD, ON EBONY
BASE, DESIGNED BY B. J. FLETCHER,
EXECUTED BY "DRYAD" CRAFTSMEN

CASKET IN OAK AND BRASS, DESIGNED
AND EXECUTED BY R. STEEL BARR



STENCIL PLATES DESIGNED
AND EXECUTED BY G. RIGBY

DIVISION II

GERMANY

GERMAN ARCHITECTURE AND DECORATION. BY L. DEUBNER

IN the last volume of this Year Book I referred to the gratifying progress of German applied art, and claimed for it that it had become a matter of national concern to which our people were devoting themselves with the same sacrifice and the same enthusiasm as they have to the accomplishment of other great revolutions in the domain of intellect or economics. In seeming contradiction to this development, it has now to be recorded that in the fitting up of the latest of the great German liners—the *Imperator*—which its builders proudly claim to be the largest ship in the world, our native art-industry has been deliberately ignored ; that the Director-General of the Hamburg-America Line, and those of his subordinates who were responsible for the interior equipment of the giant steamship, have given tangible evidence of their undisguised aversion to our ambitions by entrusting the equipment of the principal saloons provided for the social intercourse of passengers to an English and a French architect, as though no one in Germany could be found who was equal to the undertaking.

It is distressing to have to record this fact in an international publication such as this Year Book ; and it would indeed not have been worth mentioning at all had it concerned anything else but the *Imperator*, which has excited the astonishment of other nations as a proud monument of German engineering and German enterprise, and whose interior equipment ought, as a matter of course, to have afforded substantial testimony to the high standard of German achievement in the applied arts, instead of showing us dependent on foreign countries. It cannot be a question, in a case like this, of personal sympathies and taste, of praise and blame, but of understanding and encouraging the growth and maturation of creative forces, and the furthering of a sincere and healthy ambition which, with restless energy, seeks to attain the goal it has clearly discerned and marked out for itself.

Of course, ambition by itself will not do it, and it is conceivable that men in whose spheres of activity results are calculated with mercantile or mathematical accuracy should also demand instant achievement, and not be in a mood to rest content with tentative efforts, however well meaning. No one, however, would expect them, in the case of such a big undertaking as the fitting up of a huge modern liner, to put up with experiments, and if we were unable to point to such perfect and mature achievements as the interiors by Bertsch, Niemeyer, Paul, and Riemerschmid, there would be no need to waste any words about it. But here we have the products of an artistic activity which has long outgrown the requirements of

simple utility, which does not lose sight either of comfort or elegance, of good taste or refinement, and yet duly responds to the needs of the technical age with its rational trend of thought. What could have been a more natural or indeed more self-evident course than that of setting in motion the best talent that our world of artists can furnish, in order that such a wonder of work as the *Imperator* should have been within as without, not a rechauffé of the past or an importation from alien lands, but equipped and in a manner so confident and individual as to be from stem to stern, from keel to topmast, a child of the times, a vital testimony of German labour, and the independent position it has wrung for itself in every field of productive activity?

When writing of the "Deutscher Werkbund" in this publication a few years ago I was able to speak only of its aims and intentions and not of its achievements, which even now have hardly reached the stage of statistical demonstration. It has now, however, become an extensive association, with a membership of far more than a thousand, including practically all the industrial undertakings that avail themselves of the co-operation of artists in the elaboration of their products, and with this expansion it has of course outgrown its original objects and range of activities. In ever-increasing circles the future possibilities with which this co-operation of artist and manufacturer is fraught are recognised; to the latter an opportunity is provided for making himself conversant with all the technical details and conditions incidental to the working up of the various materials; while the artist makes himself acquainted not only with the experiences of the manufacturer but also the conditions under which he is trading, and is able to adapt his designs alike to the material and to those market possibilities which he must reckon with. If this policy has led, as was only natural it should and as many prefer, to compromises remote from the original ideals, it has nevertheless kept free from those eccentricities with which ten years ago the revival of industrial art was sought to be accomplished, and at the same time from those delusions which have brought severe material losses to many manufacturers. We have become less idealistic and more rationalistic in our way of thinking.

What will give the forthcoming Cologne exhibition its distinctive character and its significance in the history of German exhibitions of applied art will be the prominence given to the industrial product of superior taste, in which the influence of the artist-designer is conspicuously revealed, instead of to the hand-made article lovingly and tenderly fashioned out of costly materials by the artist-craftsman as a work of art. None of the men to whom our art-industry is indebted for encouragement and exemplary achievement will be

GERMAN ARCHITECTURE AND DECORATION

missing ; even two who are gone from us—Eckmann and Olbrich—will be represented by memorial exhibitions in the group of the “Twelve Apostles” of German applied art, the rest of the contingent being Hermann Obrist, August Endell, Henry van de Velde, Bernhard Pankok, Bruno Paul, Richard Riemerschmid, Adelbert Niemeyer, Peter Behrens, and the two Viennese, Josef Hoffmann and Koloman Moser.

The official exhibition buildings are being constructed from the designs of our best architects ; thus Theodor Fischer of Munich is architect for the Great Hall ; Peter Behrens of Berlin, for the Hall of Industry ; Hugo Eberhardt of Offenbach, for the Hall of Commerce ; Bruno Paul of Berlin, for the principal restaurant ; Adelbert Niemeyer, for the Café ; while the Tea-house, which will include a wing of the Munich Marionette Theatre, is being built by Wilhelm Kreis of Düsseldorf, and a “Künstler-Theater” by Henry van de Velde of Weimar, who will have an opportunity to carry out and practically test the ideas he has long been pursuing for the artistic arrangement of the stage and its scenery. A “Ladenstrasse,” consisting of a group of shops, in which diverse articles of good quality and taste are to be displayed in exemplary style and offered for sale, is being built from the designs of Oswin Hempel of Dresden ; a “Saxon House” by Max Hans Kühne, also of Dresden ; and a Rhenish Village, as a model of rural domestic architecture, by Georg Metzendorf of Essen. A “Haus der Frau,” designed by a lady architect, is intended to demonstrate how in Germany, as in other countries, women’s activities are extending and embrace divers branches of applied art. The exhibition gardens are being laid out partly by Fritz Encke of Cologne, who has the supervision of this department, and partly by other garden-architects of proved ability, and even the art of the cemetery will be represented. Thus there is every reason to expect that the exhibition, which will open its doors in the first days of May, will furnish an excellent view of present-day German work in all spheres of cultural activity, and at the same time show what a large share technical accomplishment and industry have had in the artistic progress of Germany during the last decade.

How greatly such economic considerations are capable of influencing the productiveness of industrial art may also be divined from the illustrations of furnished interiors by Karl Bertsch, Adelbert Niemeyer, and Richard Riemerschmid on pages 101, 103, 117, 123 and 125. They have been executed by the Deutsche Werkstätten für Handwerkskunst, and are called by that firm “Typenmöbel,” or model furniture, not because they are typical of the style of furniture now in use, but because in their constructive details they constitute well thought-out and carefully tested “types.” Their constituent parts are made in many

GERMAN ARCHITECTURE AND DECORATION

different but definitely standardised sizes, shapes, and proportions, and admit of manifold combinations and varieties of shape ; while the choice of numerous kinds of wood enables such variations to be made that, in spite of the definite limitation of sizes and proportions, there is practically no restraint on the exercise of artistic fantasy and formative skill. The great economic advantage of this mode of production arises from the fact that all these single parts, of which there are something like 800 different kinds, can be made in large quantities and with the most advantageous employment of machine labour ; while the extensive range of combinations ensures to the complete article an individuality and character of its own, without betraying the use of machinery in its production. This is demonstrated in the most surprising manner by the fact that artists of quite different natures, such as Peter Behrens and Lucian Bernhard, or Josef Hoffmann and Adelbert Niemeyer, to mention some among the twenty who have co-operated in this class of work, have out of such constructive units created complete interior equipments in which the special characteristics of their work are fully displayed, and from the few accompanying illustrations it will also be seen that this method of manufacture does not lead to monotony or uniformity. It does, however, enable this furniture to be produced so cheaply that it is well within the reach of middle-class people with moderate incomes, who cannot of course afford furniture made to a special design in all its various parts. Hitherto such people have had no choice but purely machine-made furniture, but now they can furnish their homes with appointments which are at once tasteful, practical, and substantially constructed, and at a price which, considering the quality of the workmanship and material, could hardly be cheaper.

With all its good features, both in regard to design and technique, this "type" furniture cannot of course fulfil the requirements of quality in its most aristocratic form, and that is also the case with all things made for the market, that is to say, for the casual customer. When he has to carry out a commission for a client who is known to appreciate his work, every artist will produce something that is far more personal, and will not be content with simply meeting the requirements of artistic form, practicability, and good execution. I refer here particularly to the interiors and furniture by Karl Bertsch and Bruno Paul, illustrated on pages 100, 102, 119 to 122. In these the artistic effect is considerably enhanced by the greater richness of form, the sweeping lines, the costly woods and carvings. The bedroom by Professor Paul and the two sideboards or buffets, belonging to a dining-room decorated wholly in white, are typical examples of the refined elegance which is winning patronage for our new art-industry among the upper classes of the nation—the patricians and nobility, whose demands can only

GERMAN ARCHITECTURE AND DECORATION

be met by those who have become acquainted with their ideals and needs by personal experience. It is just here that the strongly personal note must be restrained ; individuality must retire modestly into the background and subordinate itself to unerring taste and a refined sense of delicacy, qualities which have always distinguished the productions of Professor Paul. It is therefore not at all surprising that he should have succeeded with ease where others, with the best intentions and endeavours, have failed, and should have come to be the representative of that refined style of domestic art in which the elements of an aristocratic culture, peculiar to ancient castles and mansions, are blended with the requirements of our own times.

Of a different character is the country-house in the Taunus by Professor Hugo Eberhardt, which is illustrated on pp. 104 to 107. It is a type of the dwelling-house which in plan and elevation is designed before all to meet the needs of home life, and both externally and internally is purely a product of the present day. I would point especially to the clever planning of the various offices and the rooms provided for the servants, which are all located together in a side wing away from the family quarters ; and also to the extraordinarily happy arrangement of the bedrooms in the upper storey and their connection with the dressing-rooms belonging to them. A house so thoughtfully organised bespeaks an architect of experience who knows how to fulfil the legitimate wishes of his client and at the same time to provide for special needs, as in this case the roof, which as regards pitch and other details has been adapted to cope with the heavy snow-falls common in the Taunus district.

I would also call attention to the ground plan of the house "Köbbinghoff," built by Paul Mebes at Dahlem, in which the skill and practical experience of this shrewd architect are exhibited (pp. 112 and 113). Here the living-rooms are grouped around a central but well-lighted hall, on the other side of which they are in connection with the service department, but isolated from it in such a way that no annoyance arises from noises or smells, this result being achieved in an admirable manner. The broad terrace on the garden side of the dining-room is also in direct connection with the kitchen and serving-room, and yet so completely shut off from them that on fine summer days a numerous company can partake of meals in the open and be waited on without inconvenience. And beneath the curved roof, which in itself imparts an aspect of homely comfort to the house, the available space has been utilised to the best advantage ; the landing occupies a relatively small space but allows of convenient access to all the rooms. The house at Zehlendorf by Paul Mebes—shown on page 111—speaks for itself, with its neat and simple design, its carefully thought-out proportions and details ; I need only refer

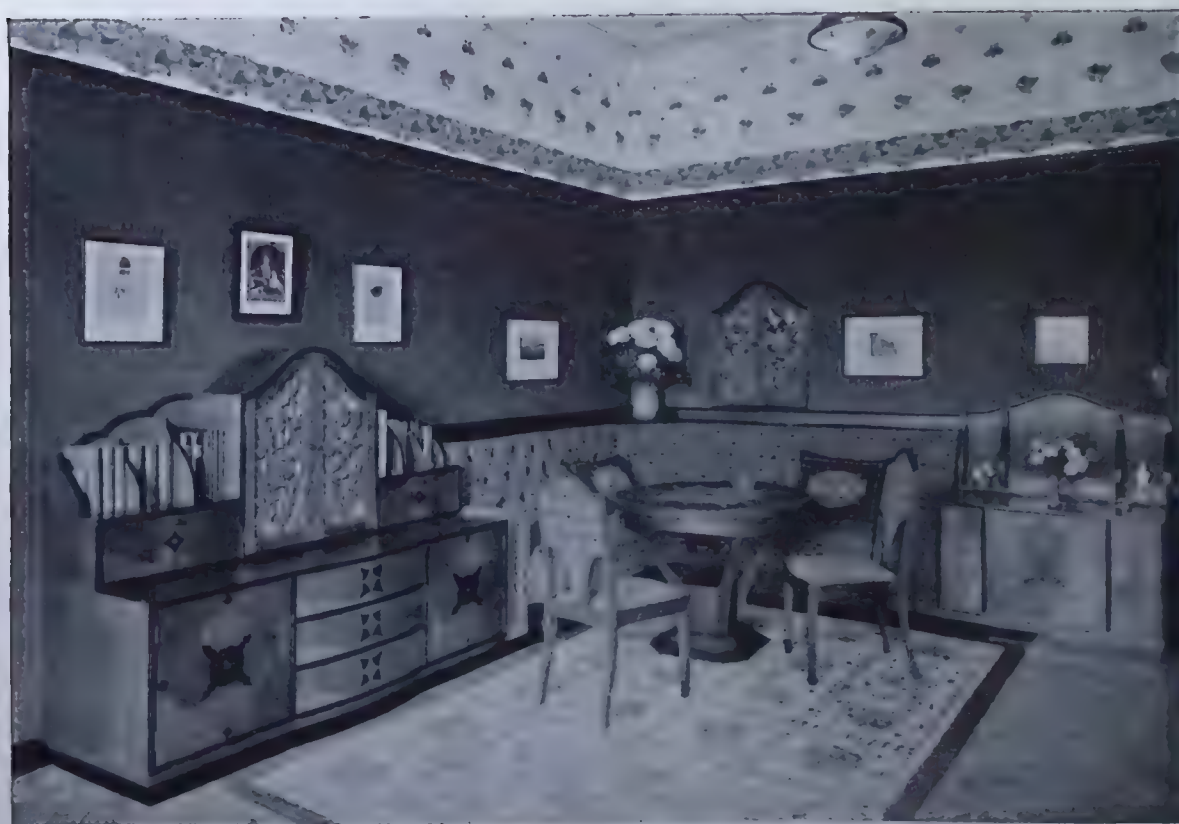
to the placing of the windows of the upper storey so as to break up the expanse of roof surface, and to the manner in which the steps leading to the garden gate are joined up with the brick wall.

The house in the vicinity of Füssen, designed by Professor R. Riemerschmid (p. 124), is an entirely symmetrical structure, and is a good example of this architect's skill in adapting a house to the landscape. It has been built on a rather steep slope, which necessitated the laying-out of several terraces, and on both sides of the main front it is flanked by round towers or belvederes, the windows of which enable a view of the surrounding landscape to be obtained in all directions and render the chief rooms—on the ground floor the living-room and dining-room, and on the upper floor the two principal bedrooms—accessible to sunlight all day long.

A house which is built by an architect for himself and his family and in the design of which he can consequently follow his own desires and convictions without hindrance, is naturally one in which his personality is most completely expressed. Thus the house of Professor Albin Müller at Darmstadt (pp. 114 and 115) bears the impress of that architect's aims—his dislike of false, meaningless decoration, and his preference for restful, coherent effects. Everything here is of well-considered simplicity, and yet ideal as well as practical needs have been taken into account; a place has even been found for an air and sun bath in that part of the building where the kitchen and other offices are located. The children's play-room gives some idea of the comfortable way in which the family rooms have been equipped. The examples of pottery illustrated are indicative of the successful results of Professor Müller's work in the Westerwald, whither he was sent a few years ago by the Prussian Government in order to revive the potter's art as a domestic industry in the villages of the district, where it had once flourished but had long since declined. They are at the same time a proof of the versatility of this artist, in whose house are very few things which have not been made from his own design.

Friedrich Adler, of Hamburg, is another artist of a versatile nature who has practised with success in the most diverse branches of applied art. Although pre-eminently a designer of ornament who has produced much beautiful work in textiles—carpets especially—as well as decorative paintings, silver articles, and ivory carvings, he has nevertheless proved himself competent as a designer of complete interiors possessing all the qualities of comfortable domesticity and at the same time adapted to the functions they have to fulfil. Of late, in collaboration with Willi Meimerstorf, he has put on the market pottery of good quality under the designation of Hanseatic Stoneware, which, besides being both attractive and practical in shape, presents very beautiful effects of colouring and glaze.

GERMANY



SITTING-ROOM WITH PAINTED CEILING

DESIGNED BY FRIEDRICH ADLER, EXECUTED BY
WILHELM SIEVERS; CEILING BY MARTIN CONRAD



SIDEBOARD FITMENT

DESIGNED BY FRIEDRICH ADLER
EXECUTED BY WILHELM SIEVERS



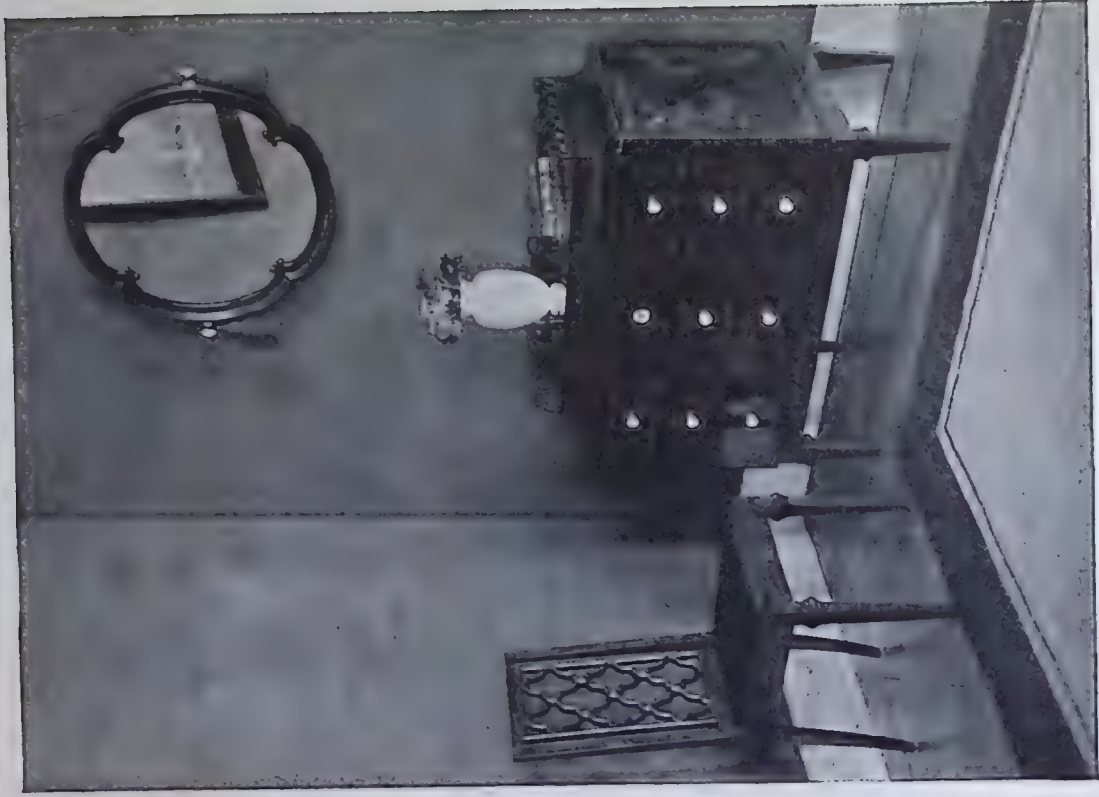
CORNER OF A STUDY

DESIGNED BY FRIEDRICH ADLER

GERMANY



FIREPLACE, OVERMANTEL AND ARM-CHAIR DESIGNED
BY KARL BERTSCH, EXECUTED BY THE DEUTSCHE
WERKSTÄTTEN FÜR HANDWERKSKUNST, MUNICH



BOUDOIR FURNITURE DESIGNED BY KARL BERTSCH, EXECUTED BY
THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, MUNICH

GERMANY



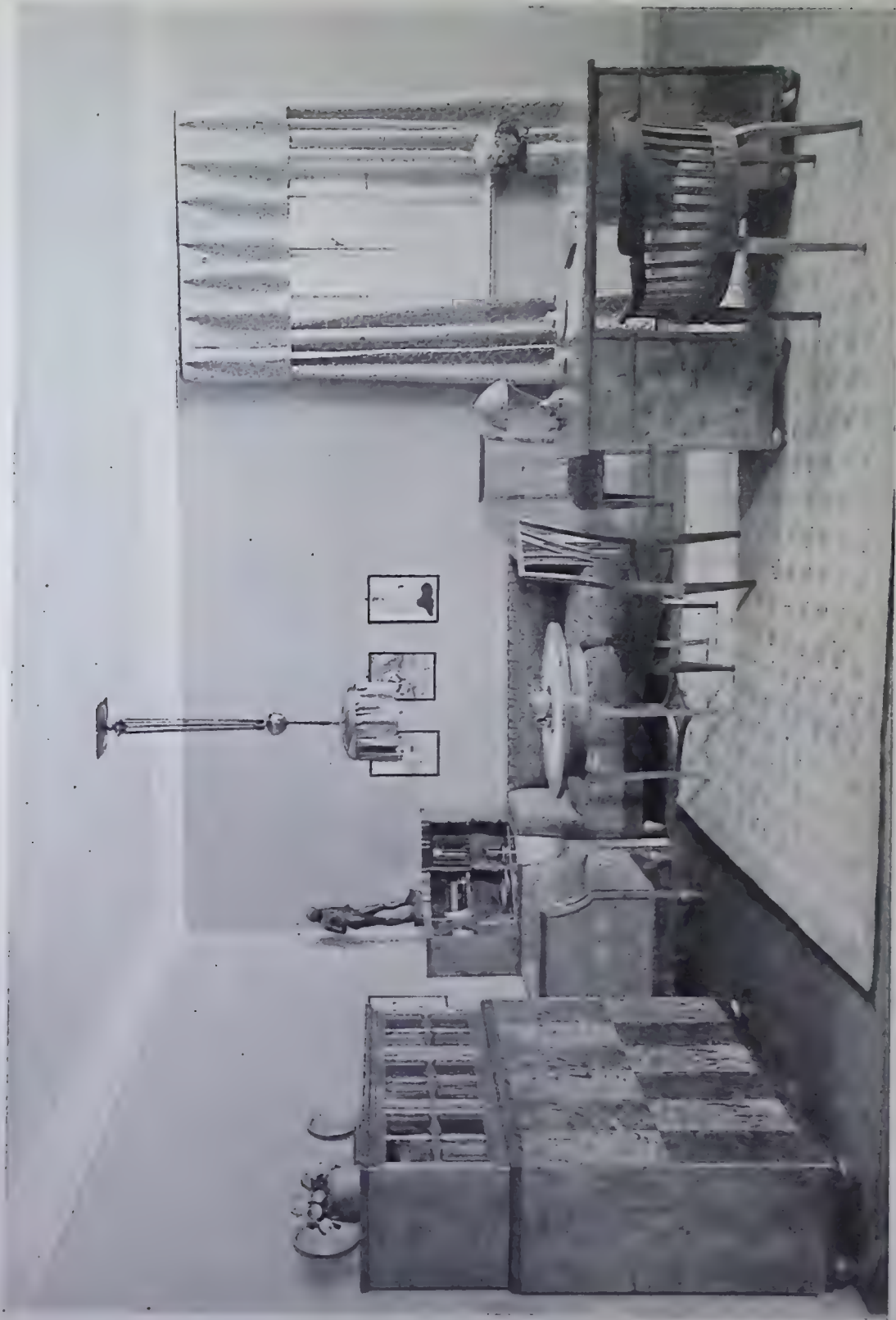
BEDROOM DESIGNED BY KARL BERTSCH, EXECUTED BY THE DEUTSCHE
WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN-HELLERAU



DRAWING-ROOM AND HALL

DESIGNED BY KARL BERTSCH, EXECUTED BY THE DEUTSCHE
WERKSTÄTTEN FÜR HANDWERKSKUNST, MUNICH

GERMANY



STUDY DESIGNED BY KARL BERTSCH, EXECUTED BY THE DEUTSCHE
WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN-HELLERAU



HOUSE AT KÖNIGSTEIN (TAUNUS)

PROF. HUGO EBERHARDT, ARCHITECT



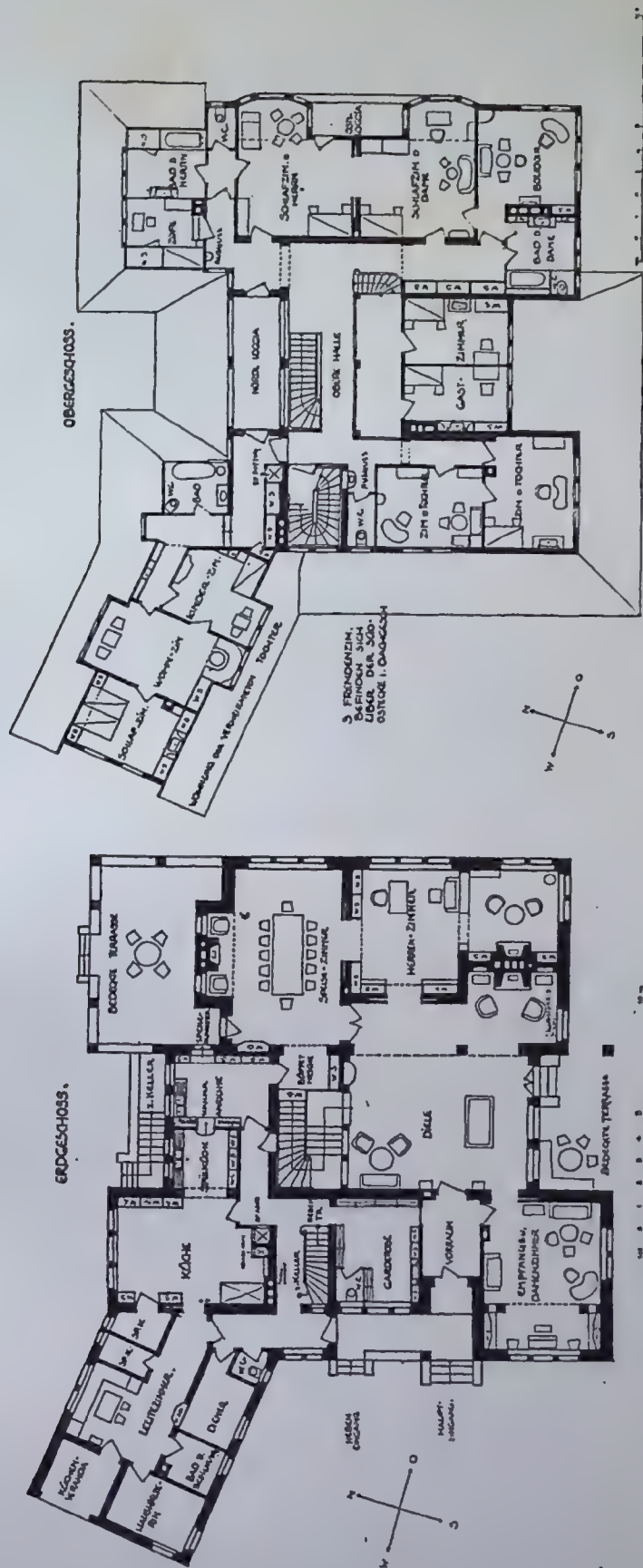
DINING-ROOM INGLE

DESIGNED BY PROF. HUGO EBERHARDT, ARCHITECT

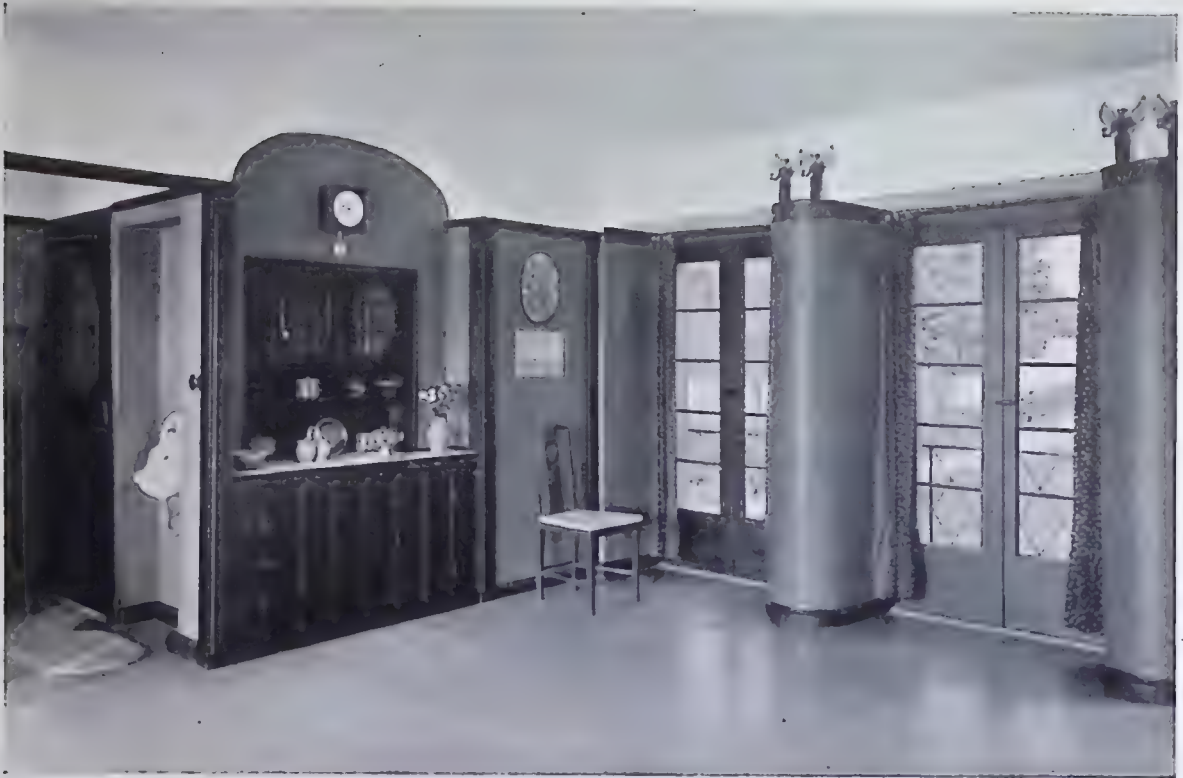
GERMANY



DESIGN FOR A HOUSE AT KÖNIGSTEIN (TAUNUS)
PROF. HUGO EBERHARDT, ARCHITECT (see pages 104 and 107)

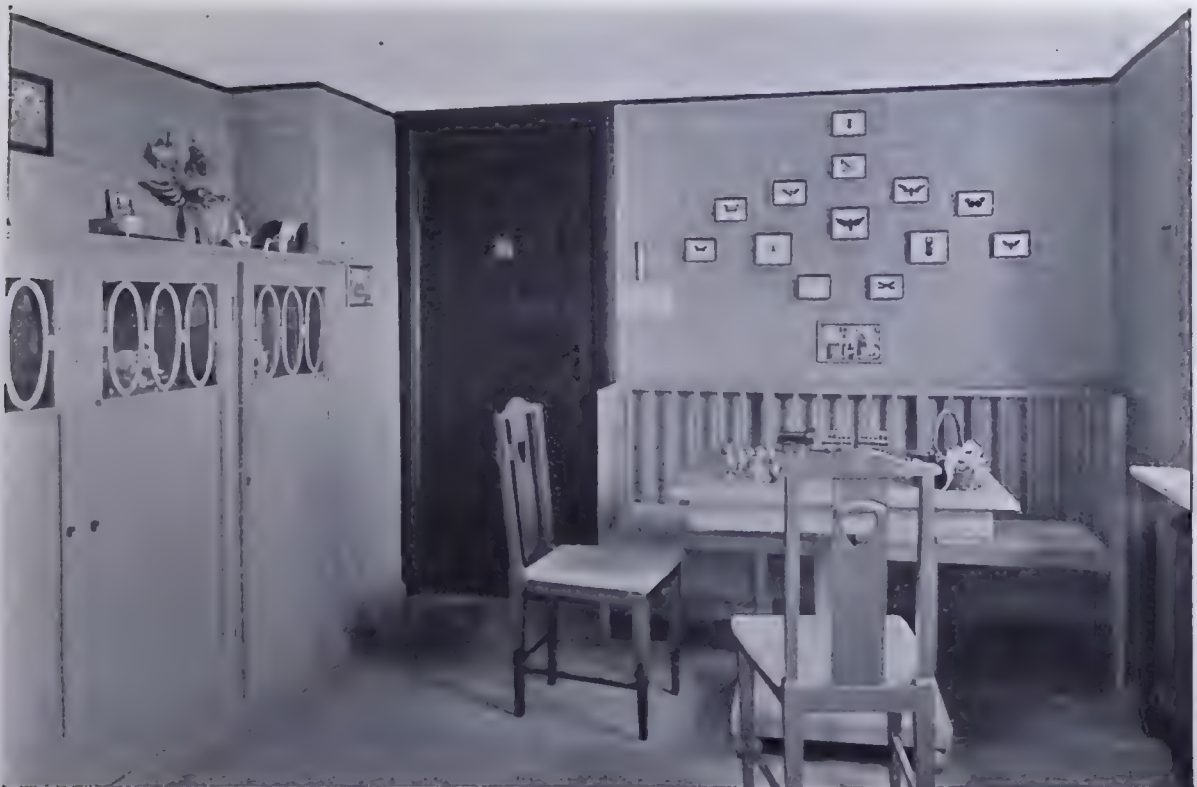


PLANS OF A HOUSE AT KÖNIGSTEIN (TAUNUS). PROF.
HUGO EBERHARDT, ARCHITECT (see pages 104 and 105)



LIVING-ROOM IN A COUNTRY HOUSE

DESIGNED BY ALBERT GESSNER, ARCHITECT
EXECUTED BY THE WERKHAUS, CHARLOTTENBURG



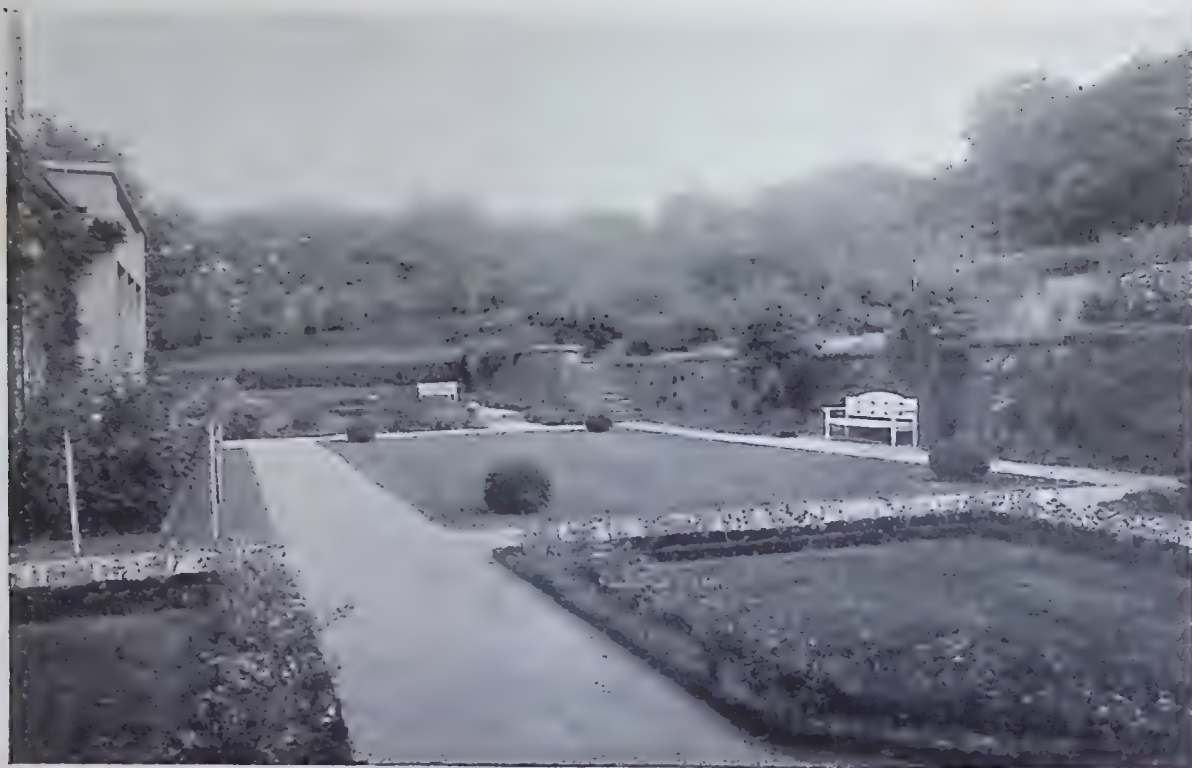
DAY-NURSERY

DESIGNED BY ALBERT GESSNER, ARCHITECT
EXECUTED BY THE WERKHAUS, CHARLOTTENBURG

GERMANY



TERRACE-GARDEN OF A HOUSE AT ELBERFELD
DESIGNED AND EXECUTED BY REINHOLD HOEMANN



GARDEN AT AACHEN

DESIGNED AND EXECUTED BY REINHOLD HOEMANN



HOUSE NEAR BARMEN

E. KUEBART, ARCHITECT. GARDEN BY
REINHOLD HOEMANN

GERMANY



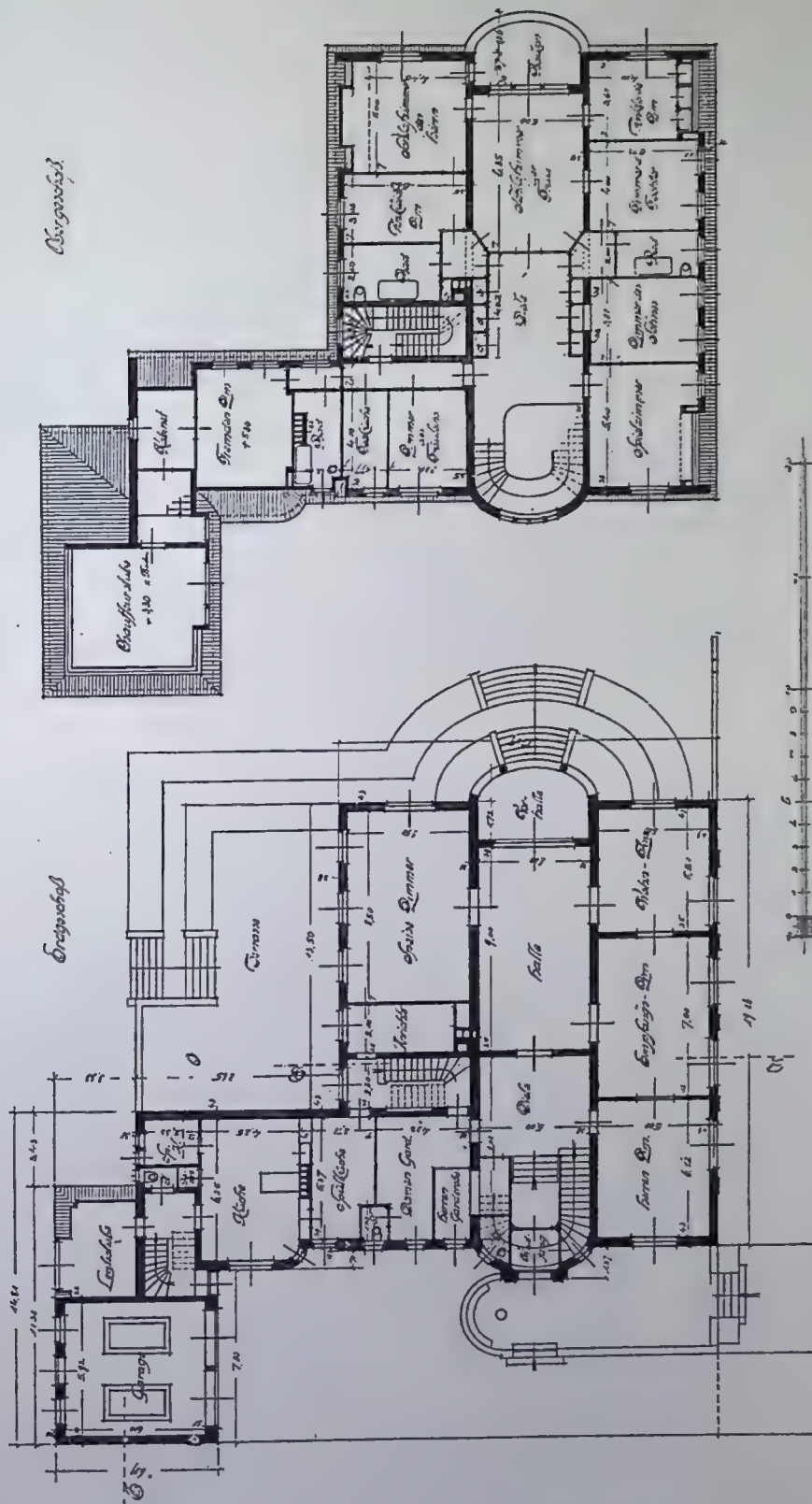
HOUSES AT ZEHLENDORF

PAUL MEBES, ARCHITECT



HOUSE AT DAHLEM

PAUL MEBES, ARCHITECT



PLANS OF HOUSE AT DAHLEM. PAUL MEHES, ARCHITECT (see page 112)



HOUSE AT DARMSTADT—ENTRANCE
FRONT AND DAY-NURSERY

PROF. ALBIN MÜLLER, ARCHITECT

GERMANY



HOUSE AT DARMSTADT

PROF. ALBIN MÜLLER, ARCHITECT



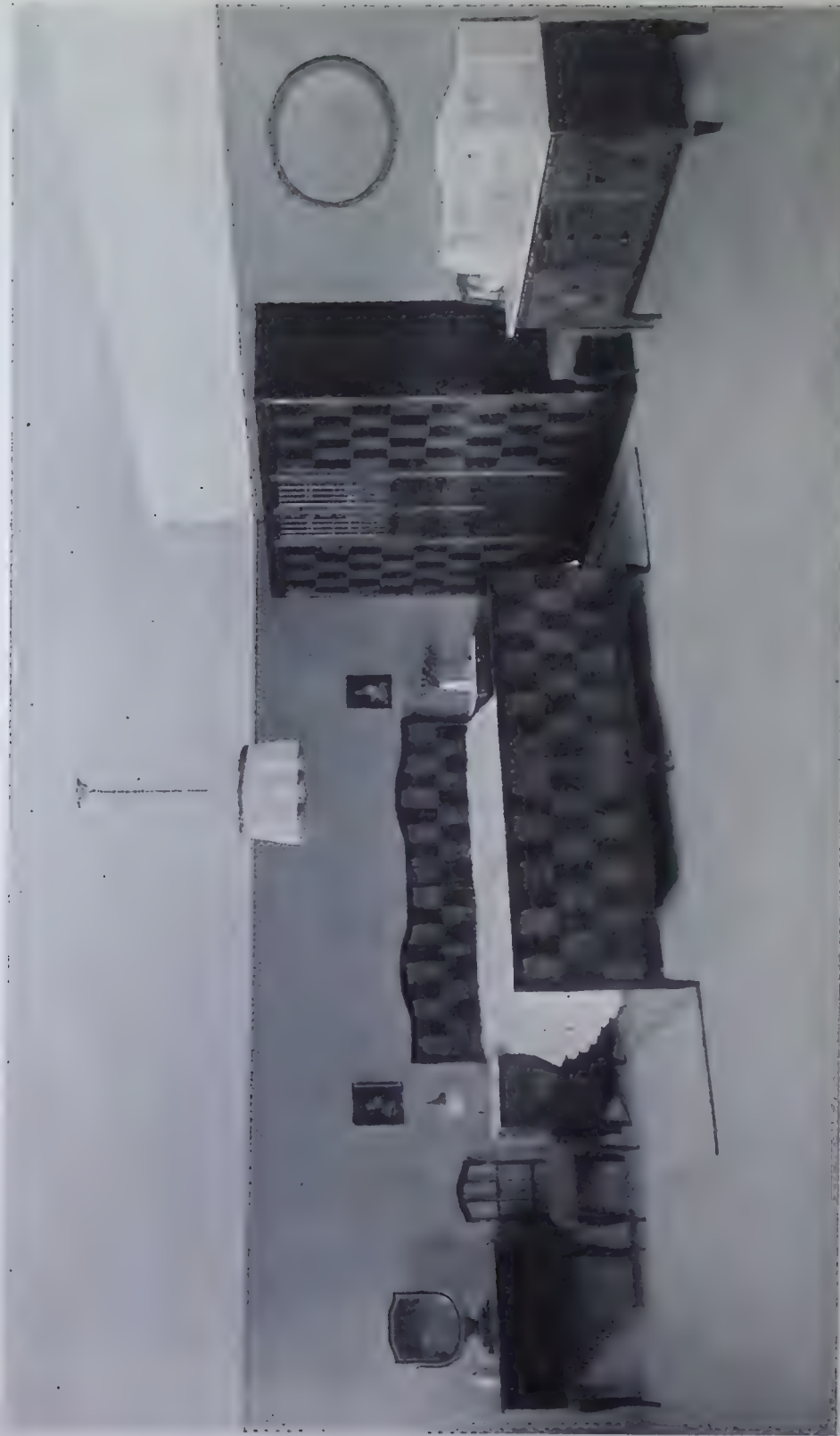
HOUSE AT MAGDEBURG

PROF. ALBIN MÜLLER, ARCHITECT



LIBRARY DESIGNED BY PROF. ADELBERT NIEMEYER
EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR
HANDWERKS KUNST, MUNICH

GERMANY

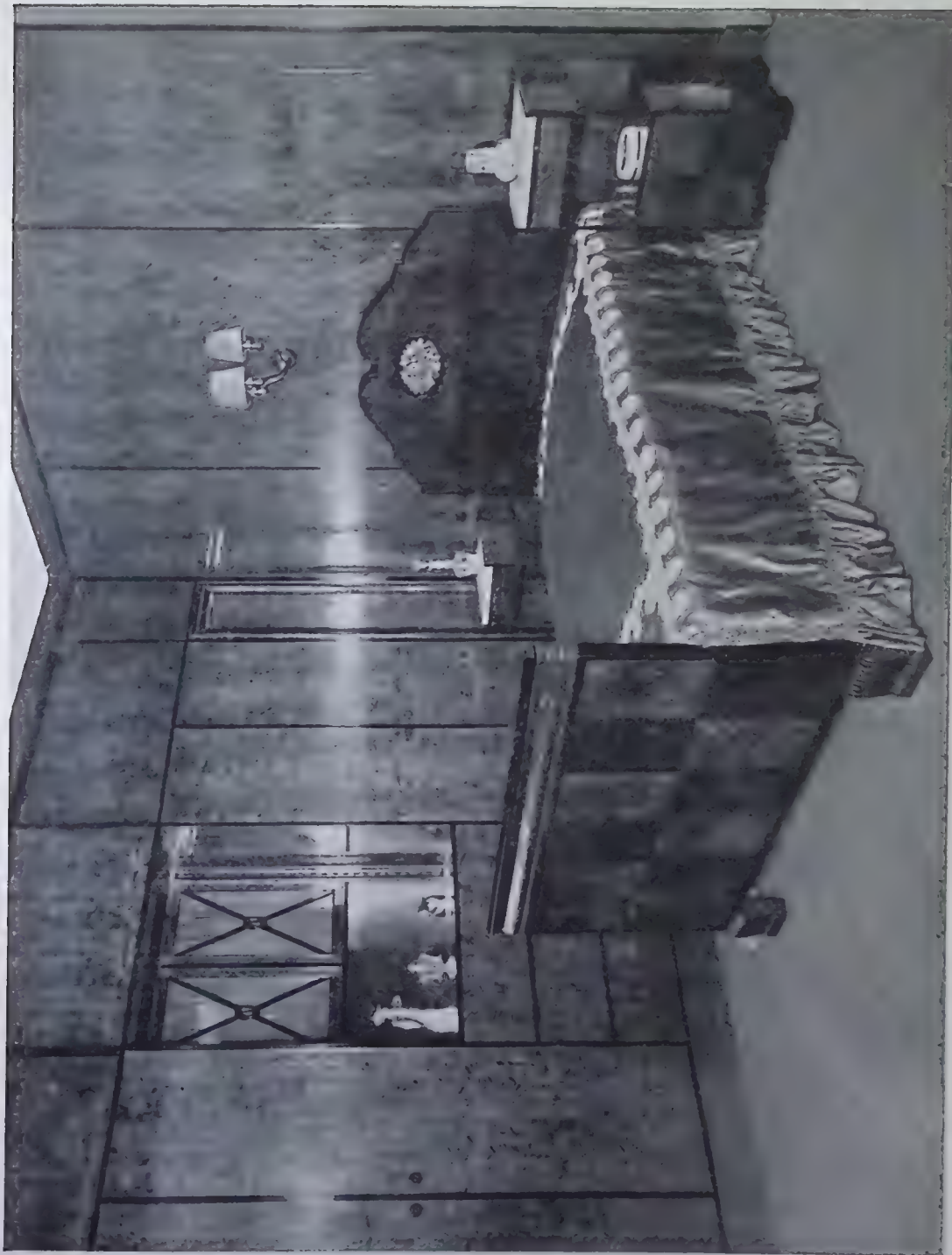


BEDROOM DESIGNED BY PROF. ADELBERT NIEMEYER, EXECUTED BY THE
DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN-HELLERAU

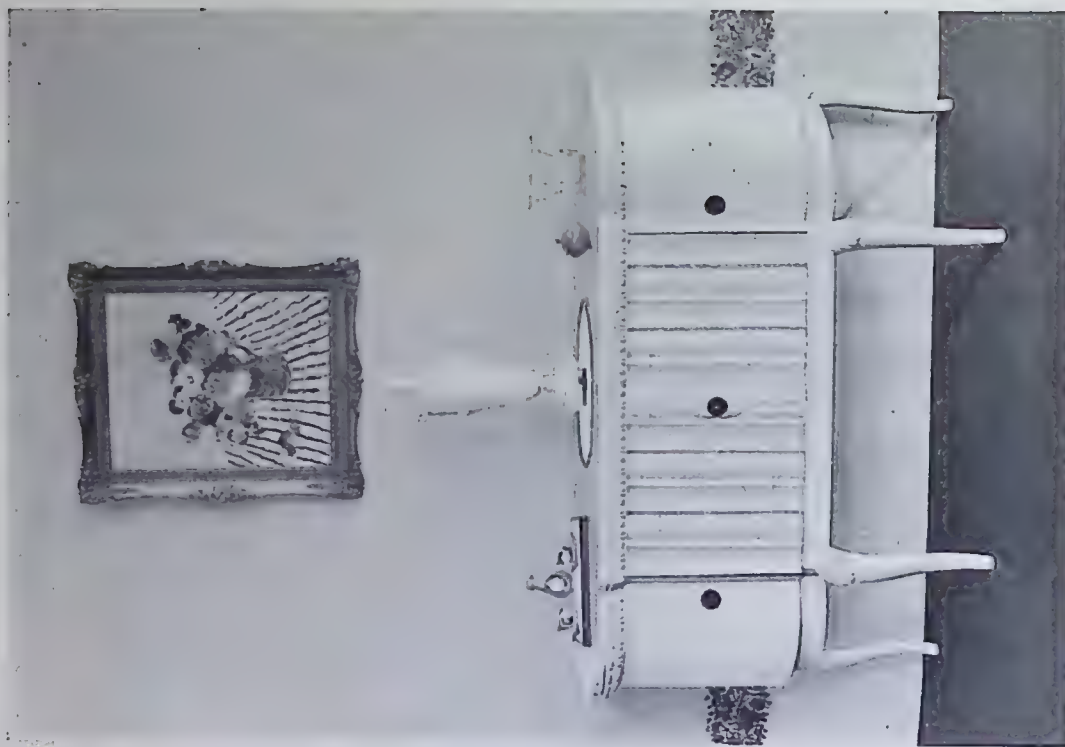
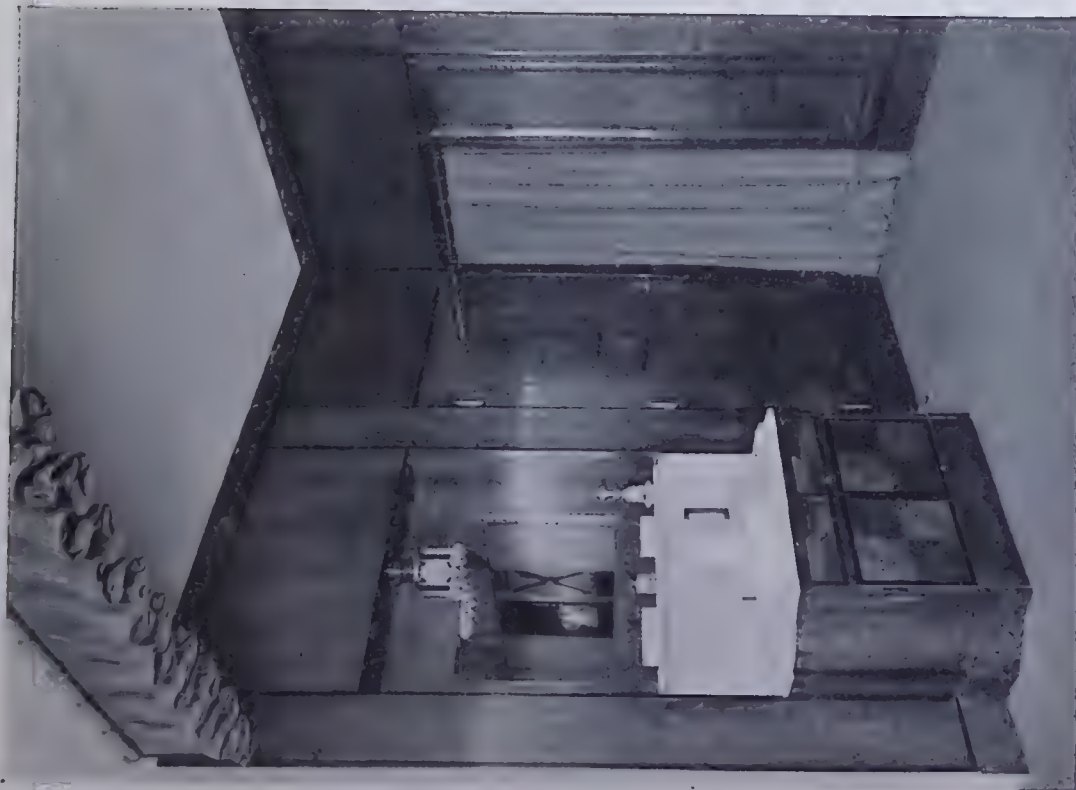


DINING-ROOM INGLE DESIGNED BY PROF. ADELBERT NIEMEYER, EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, MUNICH

GERMANY

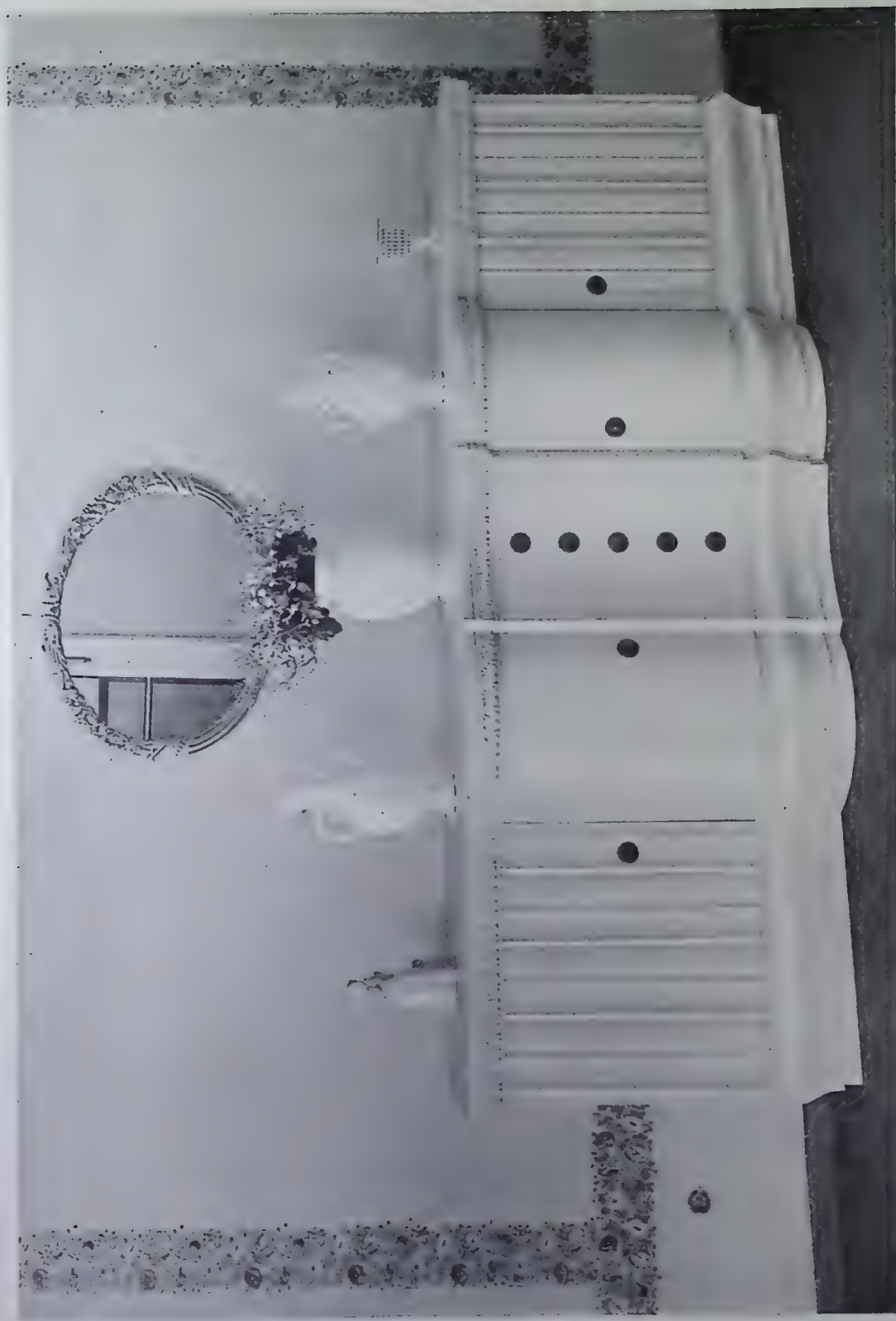


BEDROOM DESIGNED BY PROF. BRUNO PAUL, EXECUTED BY THE
VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, BERLIN



BED-ROOM FITMENT (*page 119*) AND SIDEBOARD DESIGNED BY PROF. BRUNO PAUL,
EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, BERLIN

GERMANY



SIDEBOARD DESIGNED BY PROF. BRUNO PAUL, EXECUTED BY THE
VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, BERLIN



ENTRANCE HALL OF A COTTAGE

DESIGNED BY ERNST HAIGER, ARCHITECT



DRAWING-ROOM

DESIGNED BY PROF. BRUNO PAUL, EXECUTED BY THE VEREINIGTE
WERKSTÄTTEN FÜR KUNST IM HANDWERK, BERLIN

GERMANY



DRAWING-ROOM FURNITURE DESIGNED BY PROF. RICHARD RIEMERSCHMID, EXECUTED
BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN-HELLERAU



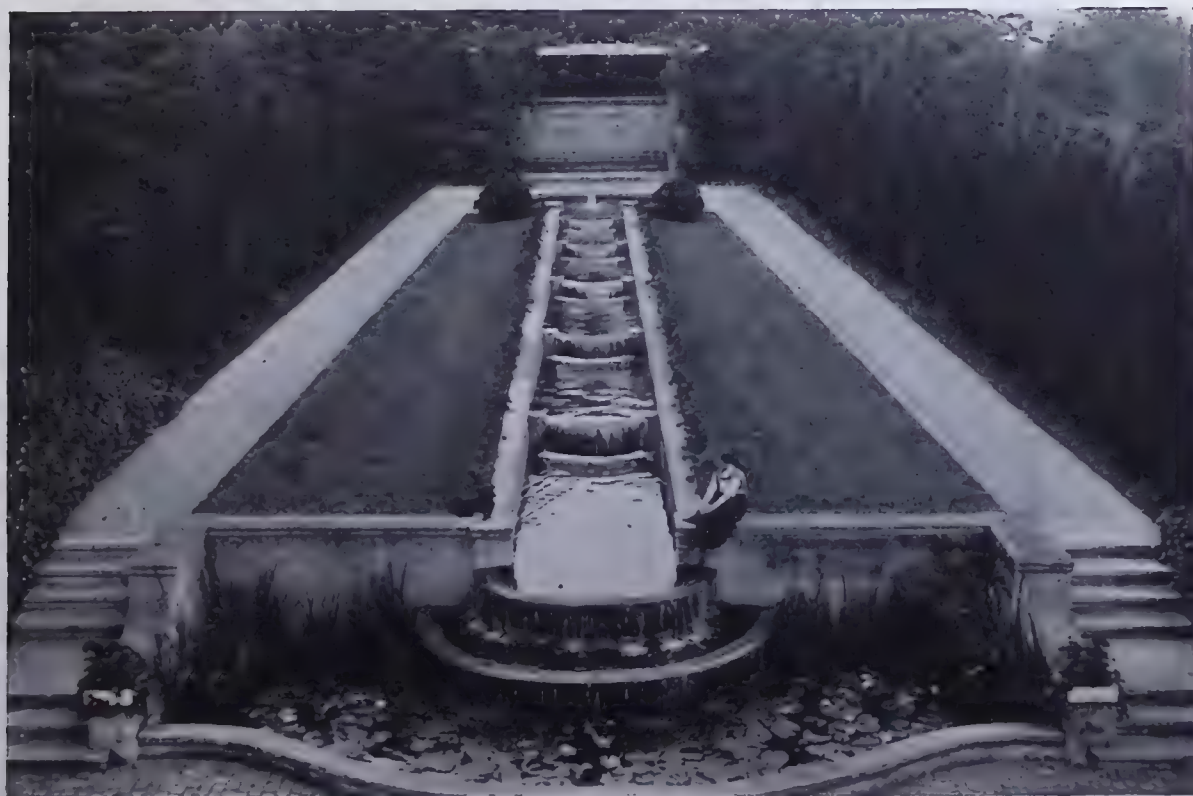
HOUSE NEAR FÜSSEN

PROF. RICHARD RIEMERSCHMID, ARCHITECT

GERMANY



DINING-ROOM DESIGNED BY PROF. RICHARD RIEMERSCHMID, EXECUTED BY
THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN-HELLERAU



HOUSE AND GARDEN AT AACHEN

PROF. CARL SIEBEN, ARCHITECT. GARDEN BY REINHOLD HOEMANN

GERMANY



DESIGNED BY M. A. NICOLAI



DESIGNED BY DERICHS UND SAUERTEIG

WICKER FURNITURE EXECUTED
BY DERICHS UND SAUERTEIG



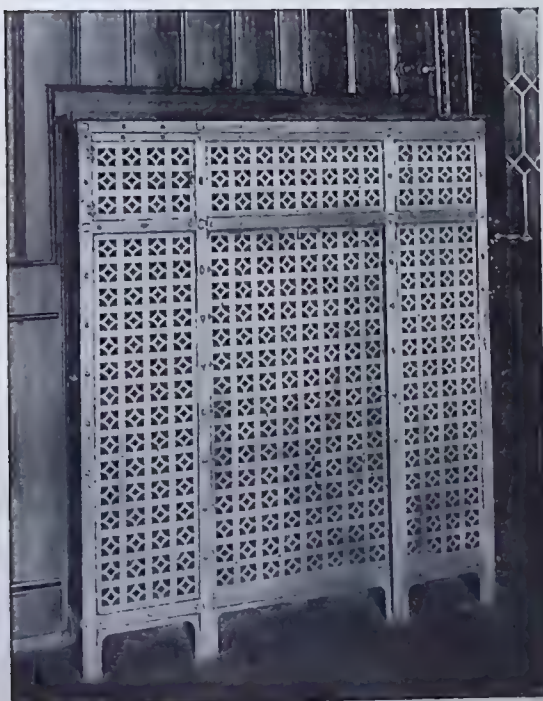
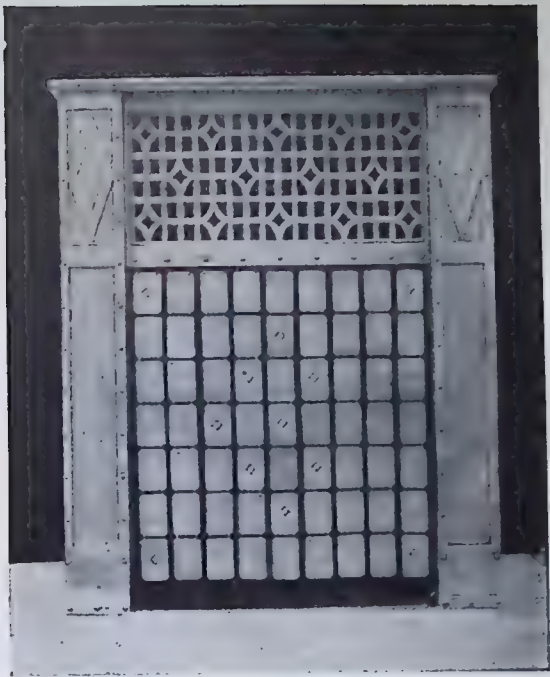
HEATING-MANTLE DESIGNED BY PROF. ADELBERT NIEMEYER, EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, MUNICH



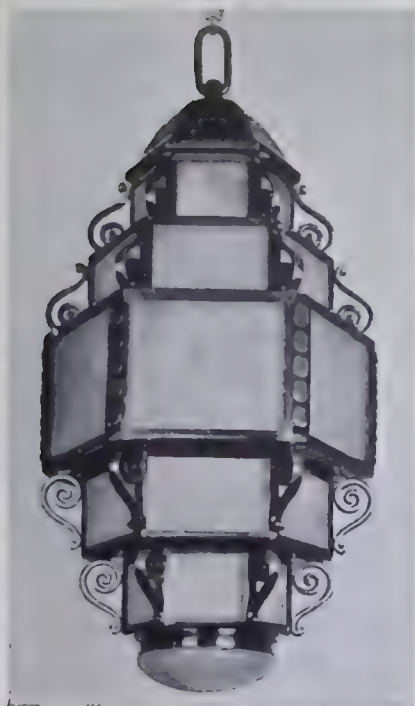
CORNER OF A LIBRARY WITH HEATING-MANTLE

DESIGNED BY PROF. ADELBERT NIEMEYER, EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, MUNICH

GERMANY



HEATING-MANTLES DESIGNED AND
EXECUTED BY HANS LINCKE



ELECTRIC LANTERN FOR A HALL, DESIGNED
AND EXECUTED BY THE DEUTSCHES
METALLWARENWERK, BERLIN



EMBOSSED PLATE DESIGNED AND EXECUTED
BY GEORG MENDELSSOHN



ELECTRIC TABLE-LAMP DESIGNED BY PAUL THIERSCH
EXECUTED IN BRONZE BY THE DEUTSCHES
METALLWARENWERK, BERLIN



CANDLESTICK DESIGNED BY LUDWIG PAFFENDORF
EXECUTED IN BRONZE BY THE DEUTSCHES
METALLWARENWERK, BERLIN

GERMANY



SILVER TEA SERVICE WITH IVORY HANDLES

DESIGNED BY EMANUEL JOSEF MARGOLD
EXECUTED BY P. BRUCKMANN UND SÖHNE



SILVER TEA SERVICE

DESIGNED BY FRANZ BÖRES, EXECUTED
BY P. BRUCKMANN UND SÖHNE



SILVER TEA SERVICE

DESIGNED BY FRITZ SCHMOLL VON EISENWERTH
EXECUTED BY P. BRUCKMANN UND SÖHNE



SMOKER'S SET EXECUTED BY REINHOLD MERKELBACH



COFFEE SERVICE EXECUTED BY MARZI UND REMY

STONEWARE DESIGNED
BY PROF. ALBIN MÜLLER

GERMANY



COFFEE SERVICE EXECUTED BY REINHOLD HANKE



TEA SERVICE EXECUTED BY S. P. GERZ

STONEWARE DESIGNED
BY PROF. ALBIN MÜLLER



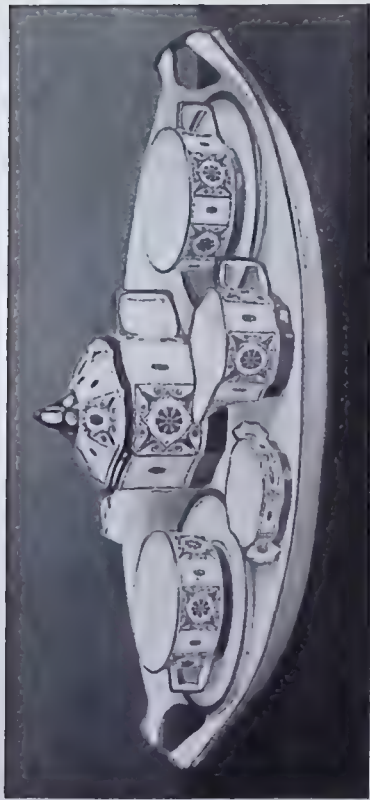
EXECUTED BY J. W. REMY

EXECUTED BY J. P. THEWALD

EXECUTED BY DÜMLER UND BREIDEN

STONEWARE JUGS DESIGNED
BY PROF. ALBIN MÜLLER

GERMANY



PAINTED PORCELAIN DESIGNED BY PROF. FRITZ KLEE, EXECUTED
IN THE SCHULE FÜR PORZELLAN-INDUSTRIE, SELB, BAVARIA



GROUPS OF POTTERY

DESIGNED BY ELISABETH SCHMIDT-PECHT
EXECUTED BY J. A. PECHT, KONSTANZ

GERMANY



GROUPS OF POTTERY

DESIGNED BY ELISABETH SCHMIDT-PECHT
EXECUTED BY J. A. PECHT, KONSTANZ



POTTERY DESIGNED BY PROF. WILHELM SÜS
EXECUTED BY THE GROSSHERZOGliche MAJO-
LIKA-MANUFAKTUR, KARLSRUHE

GERMANY

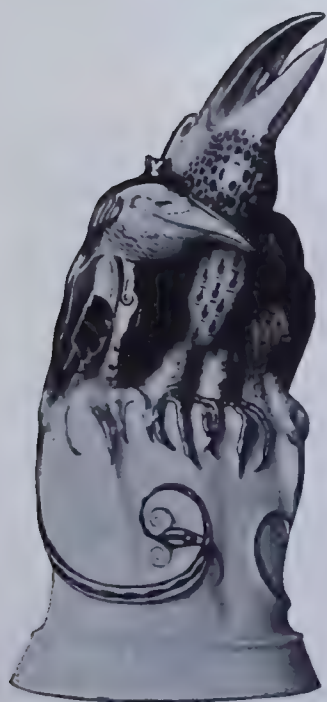


MAJOLICA GROUPS DESIGNED BY EMIL POTTNER
EXECUTED BY THE GROSSHERZOGliche MAJOLIKA-
MANUFAKTUR, KARLSRUHE

GERMANY



DESIGNED BY OTTO PILZ



DESIGNED BY PAUL BÖRNER



DESIGNED BY PAUL WALTHER



DESIGNED BY PAUL BÖRNER

PORCELAIN FIGURES EXECUTED BY THE
KGL. PORZELLAN-MANUFAKTUR, MEISSEN

DIVISION III

FRANCE

FRENCH ARCHITECTURE AND DECORATION. BY E. A. TAYLOR

THE part which France has played in modern design has, perhaps, been one of less prominence than that of other nations. For years the artists have been living on the down plucked from the birds of tradition, and blaming the people for demanding their indiscretions. That a revolt from such a violation of the past would happen was only too evident. That it should be slow to take place in a country with certain extremely modern characteristics was perhaps not surprising, when one considers the contrasting inordinately primitive ones, the basis of which still forms a great part in the technical education of the designer. By close adherence to it the artist has been relegated to a place apart, in which he has forgotten that he should be a fellow worker with his brothers and not a producer of exercises in the past for original compositions to-day. Like the proverbial jackdaw, who put peacock's feathers in his own tail, he fails to recognise the similar fallacy of modern Louis Seize flats and Empire furnishings. The results of the remedy sought at the beginning of the modern movement were perhaps too justly condemnable. The artists, ignoring the relation of all great and lasting art to life, seemed to evince by their work that the secret of success lay in discovering originality, and at the outset started along that certain way of missing it. New-fangled shapes, irrelevant of construction and application of naturalistic forms foreign to the article decorated, and in the majority of instances covering up bad proportion, produced a certain new and fashionable article, which, like all fashion, had little in common with art.

In the search for originality, main and necessary facts were lost sight of, and perhaps not the least important the fact that not everything original will, on the account of that quality alone, be lastingly significant; the only vital originality in art being that which will occur unsought while we are enthusiastically at work, and to be of any importance will, like the design, bear a special relationship to that on which we toil. By the overlooking of subtleties that count, much of the decorative art at the beginning of the movement showed that the annihilation of tradition only led to disorder; the opposite of one of the most forcible aims in design. Within recent years, however, a return has been made in the right direction by the readjustment of tradition to the ideal progress of the material world. But to enumerate for an instant the influences one feels chiefly at work, one cannot fairly ignore those of Austria, and with Austria those which were evolved some twenty years ago in Glasgow, in which that able architect and his wife,

FRENCH ARCHITECTURE AND DECORATION

Mr. and Mrs. Charles Rennie McIntosh, played the most influential part. But apart from comparison and leadership, one finds that art, unlike the majority of walks in life, makes leaders of all true individualists, the road of progress being full of influences that will occur common to all who travel it.

In counting the prominent amongst the decorative artists in Paris to-day one must include the name of Francis Jourdain, for apart from the interest he takes in the modern progress of art, his own work each year always exhibits something in advance of what he has done before. For colour refinement and design the work of Jacques Ruhlmann is remarkable. Then amongst other strong forces there is André Groult, who spares no pains to produce that which, from his own personal point of view, is good. Amongst the young architects of distinction there is Rob. Mallet-Stevens—on journeying through Paris one continually comes across interior and exterior fitments which, by their simplicity and personality make it not difficult to trace their origin to his studio. In a larger constructive way the interiors and architecture by Henri Tauzin are noteworthy. One cannot, too, ignore the modern creations of l'École Martine, and the influential work from the studios of Paul Poiret ; while for the design and decoration of children's rooms there is perhaps no one more admirably suited than André Hellé, and, in a similar vein, the furnishings designed and executed in Paris by the English artist Miss M. C. Lloyd.

Amongst the most important decorative achievements there are the works of J. Francis Auburtin ; frescoes by Henri Marret ; leaded glass by Francis Chigot ; characteristic interiors by Louis Majorelle ; Madame Fernande Maillaud's admirable handicraft and colour in woollen tapestries ; wall-papers by George Barbier and Georges D'Espagnat ; sculpture in wood and marble by Ed. M. Sandoz ; cast and modelled glass by René Lalique ; the design and excellent execution in metal-work by Bellery Desfontaines and Emile Robert ; and the work of John Jacobson, whose invention of liquid velveteen has played an important part in his remarkable dress designs, fabrics and wall coverings. We also illustrate two interiors by that fertile artist Henri Rapin, and a recent design by P. Baudrier.

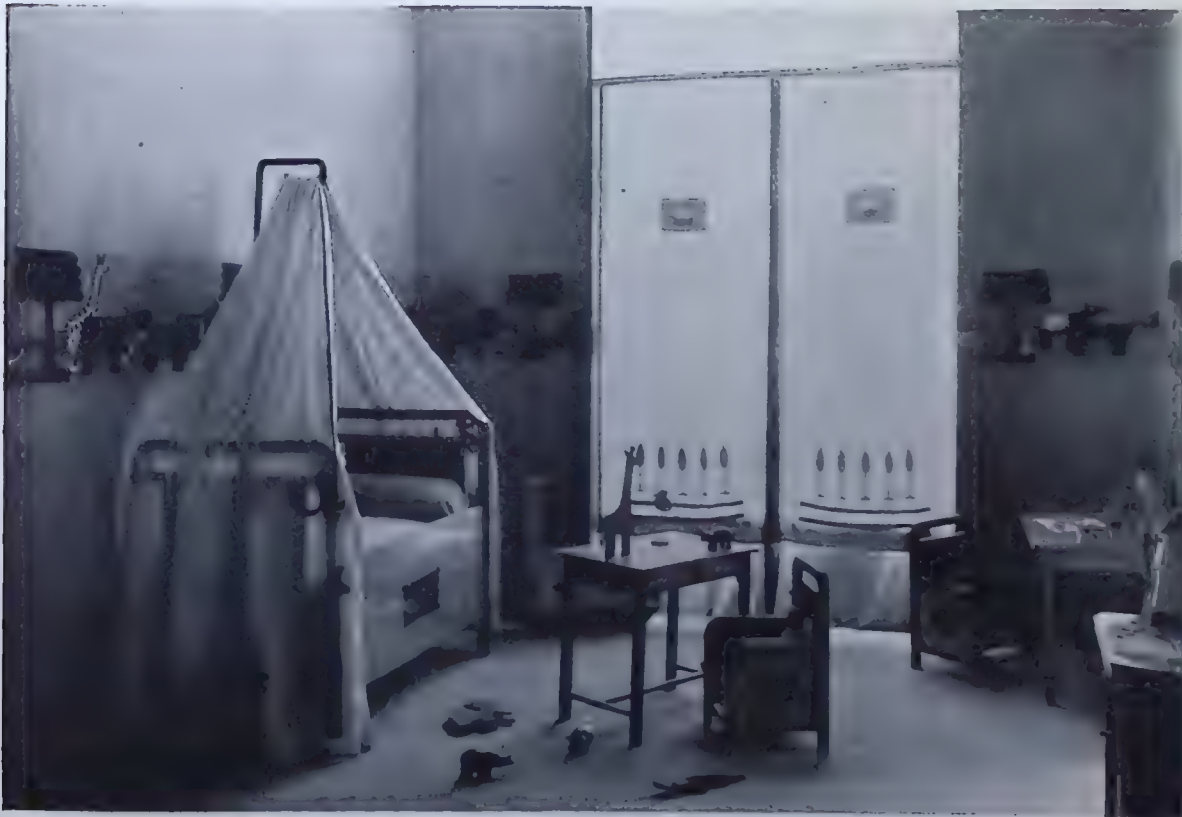
In conclusion, it is interesting to note one influence of passing fashion on art ; how for a time art has danced to strains from the Russian ballet, leaving here and there lingering notes on dress, fabrics, wall-papers and cushions. Yet after all one must not forget that varied associations in life—some accidental, some inherent, some lasting, some fading—entirely account for individual tastes and ideas of beauty.

FRANCE



NIGHT NURSERY

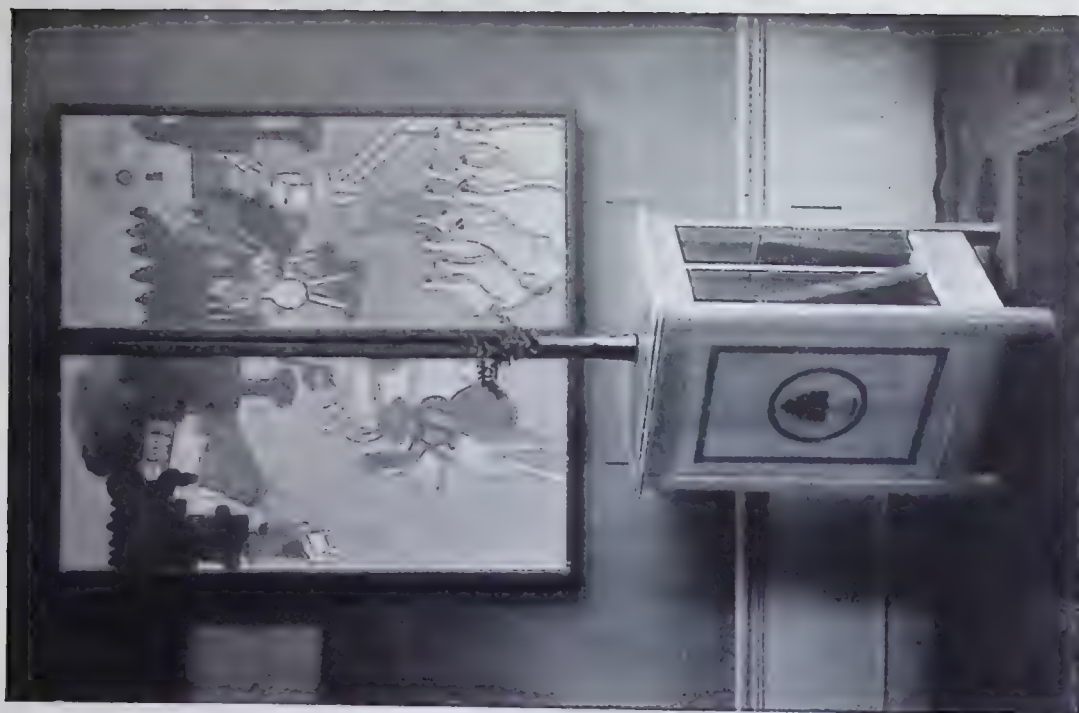
DESIGNED BY Mlle. M. C. LLOYD. FURNITURE
EXECUTED BY DAMON ET BERTAUX



NIGHT NURSERY

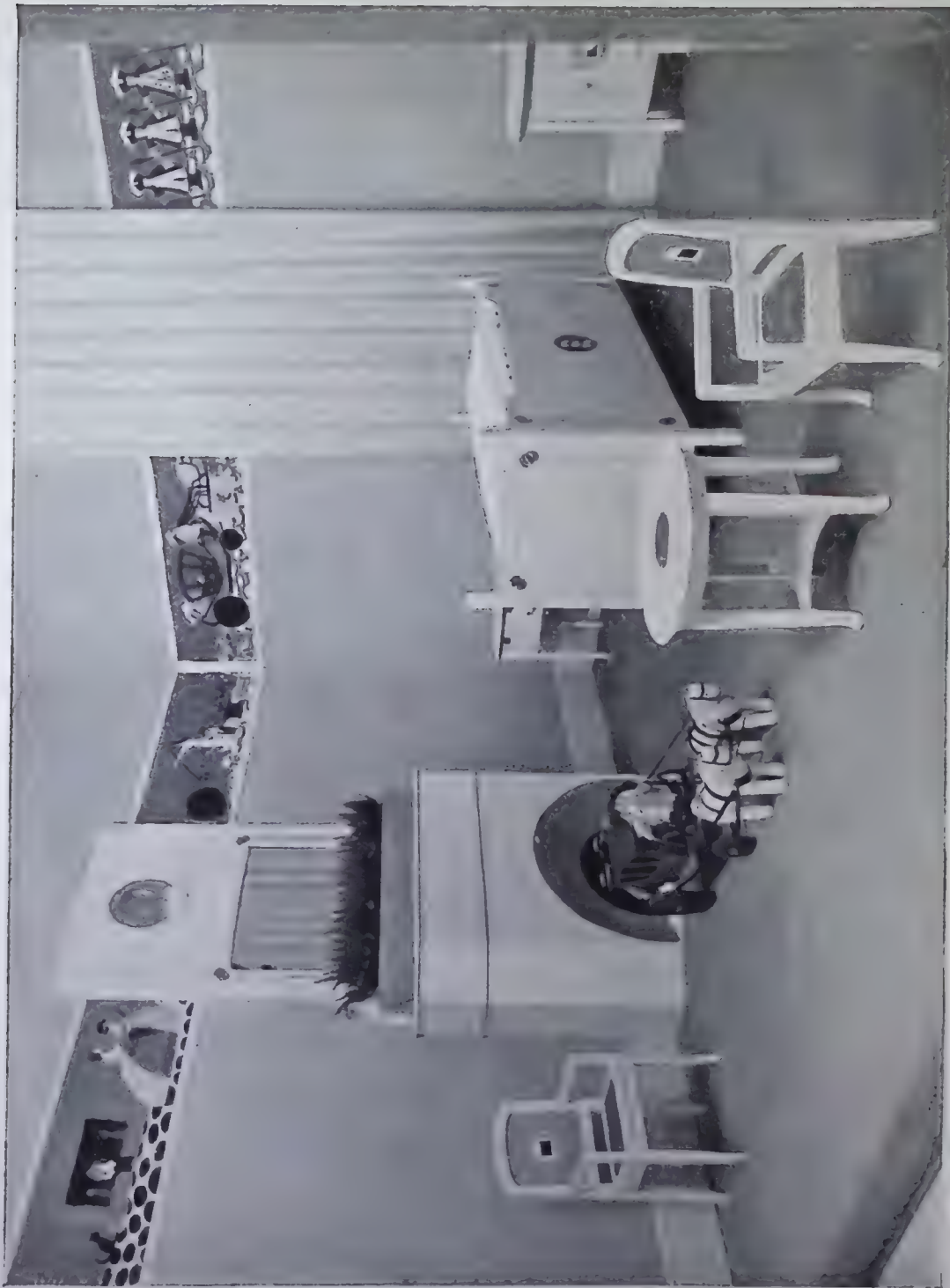
DESIGNED BY ANDRÉ HELLÉ, EXECUTED
BY THE MAGASINS DU PRINTEMPS

FRANCE

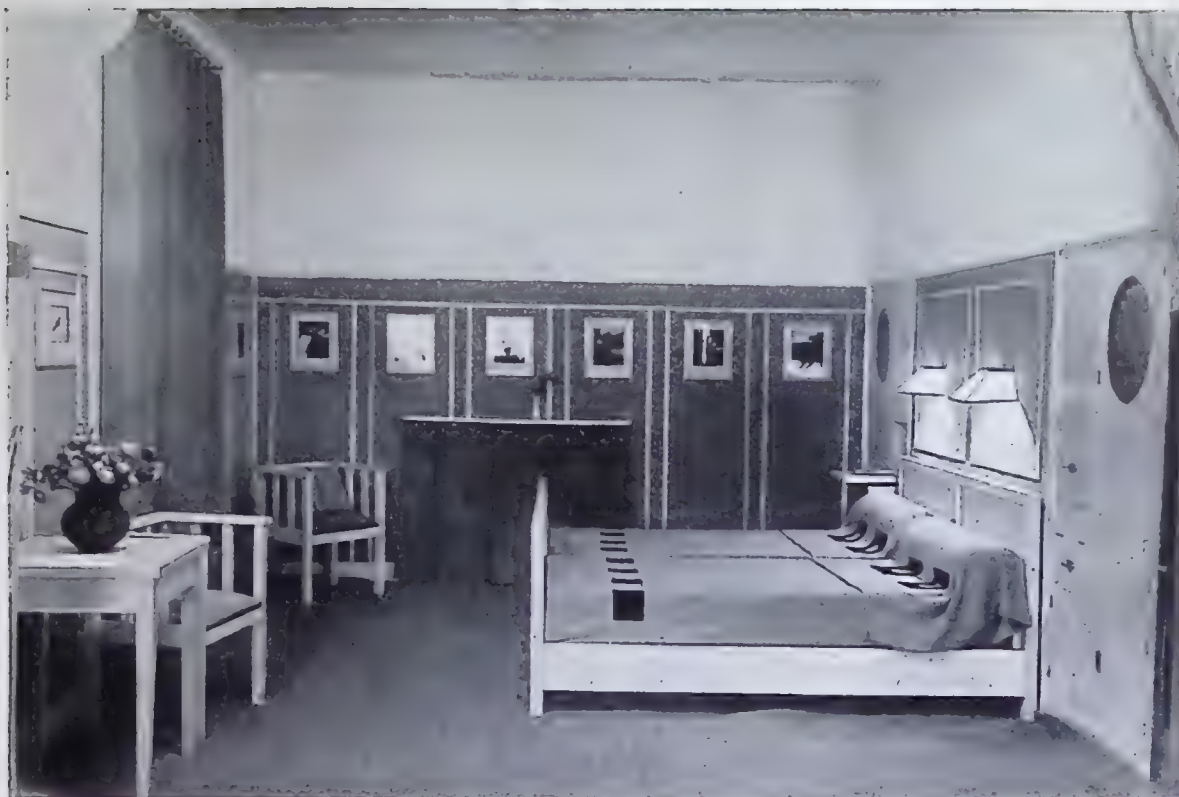


NURSERY FURNITURE AND TOYS DESIGNED BY ANDRÉ
HELLÉ, EXECUTED BY THE MAGASINS DU PRINTEMPS

FRANCE



NURSERY DESIGNED BY ANDRÉ HELLÉ, EXECUTED BY THE
MAGASINS DU PRINTEMPS; FRIEZE BY MADAME HELLÉ

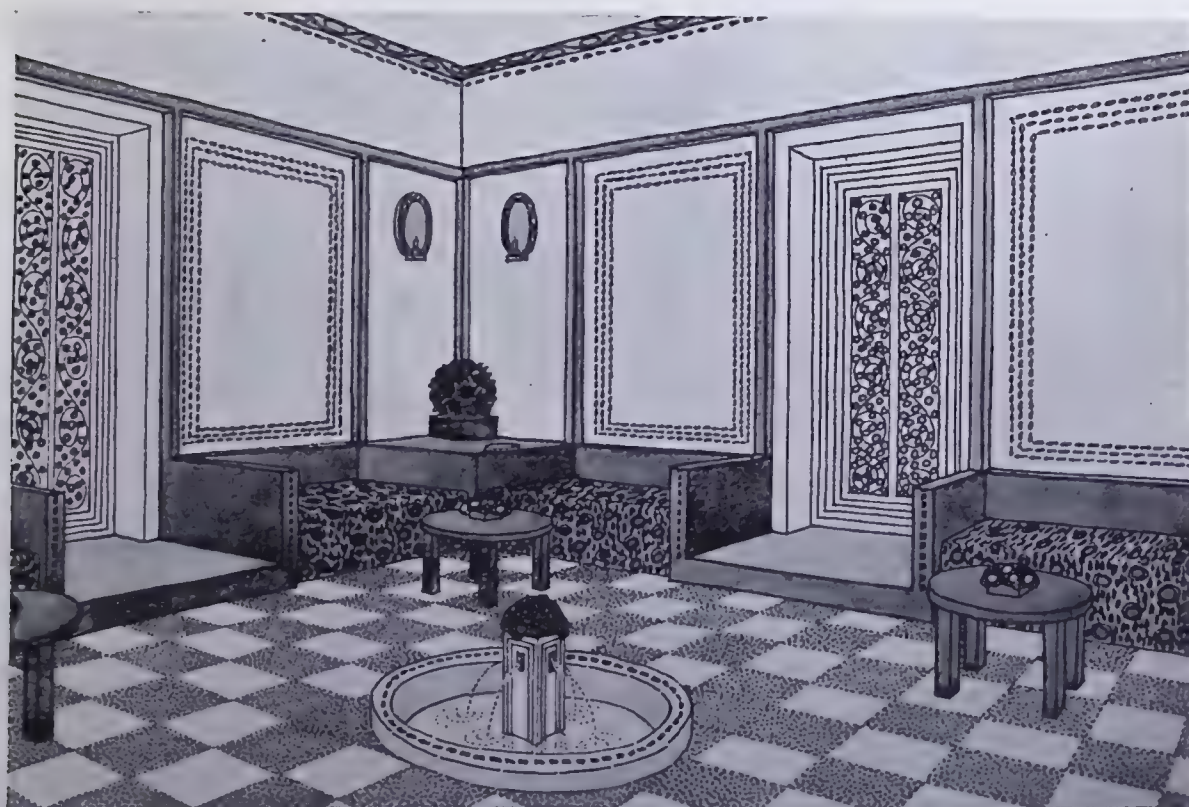
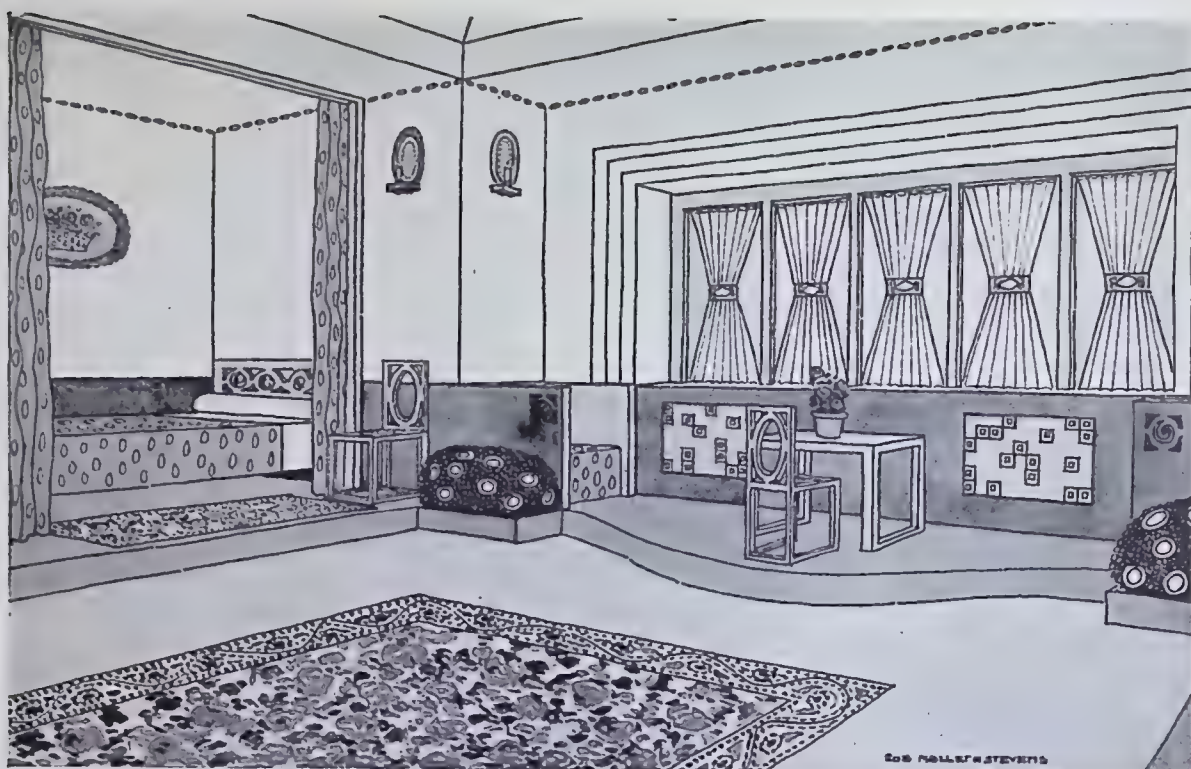


BEDROOM AND DINING-ROOM DESIGNED BY FRANCIS JOURDAIN, EXECUTED BY "LES ATELIERS MODERNES"

FRANCE



LIBRARY AND BEDROOM DESIGNED BY FRANCIS JOURDAIN, EXECUTED BY "LES ATELIERS MODERNES"



BEDROOM AND ENTRANCE HALL

DESIGNED BY ROB. MALLET-STEVENS
EXECUTED BY SCHNEIDERLIN

FRANCE



RECEPTION-ROOM

DESIGNED AND EXECUTED BY JACQUES RUHLMANN



BATH-ROOM

DESIGNED AND EXECUTED BY "MARTINE"



BOUDOIR DESIGNED AND EXECUTED
BY LOUIS MAJORELLE; DECORATIVE
PAINTING BY JACQUES MAJORELLE

FRANCE



DINING-ROOM DESIGNED AND EXECUTED
BY LOUIS MAJORELLE



ENTRANCE HALLS

DESIGNED BY HENRI RAPIN, EXECUTED BY GAGNANT ET CIZARD

FRANCE



DINING-ROOM

DESIGNED BY HENRI TAUZIN, ARCHITECT



TERRACE OF HOTEL AT NEUILLY

DESIGNED BY HENRI TAUZIN, ARCHITECT



GARDEN OF HOTEL AT NEUILLY
HENRI TAUBIN, ARCHITECT

FRANCE



DOVECOT DESIGNED AND
EXECUTED BY ED. M. SANDOZ

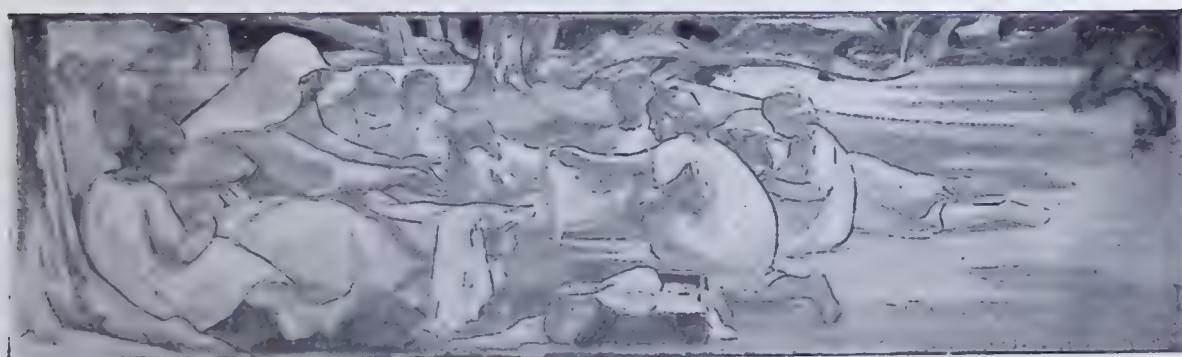


"LE VERGER AU BORD DE LA MER"
MURAL DECORATION FOR A DINING-
ROOM. BY J. FRANCIS AUBURTIN

FRANCE



"LE VERGER AU BORD DE LA MER"
MURAL DECORATION FOR A DINING-
ROOM. BY J. FRANCIS AUBURTIN



MURAL PAINTINGS

BY HENRI MARRET

FRANCE



DESIGNED BY GEORGE BARBIER

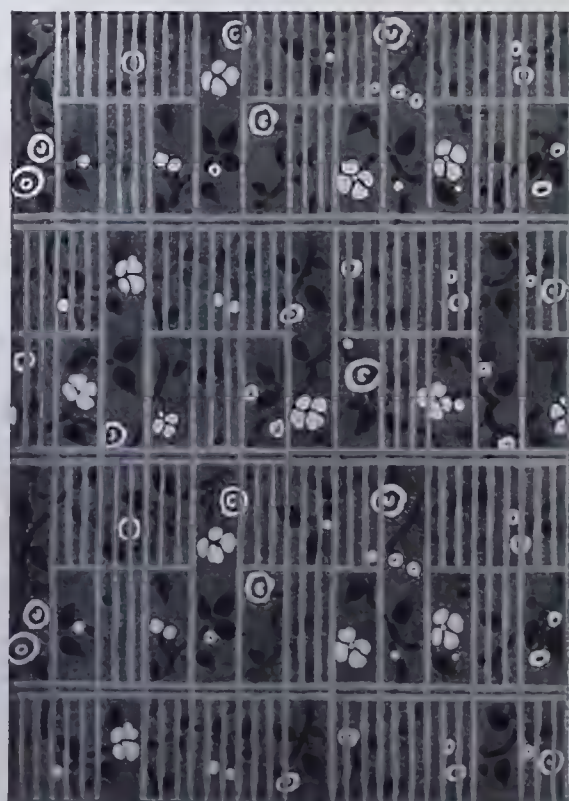


DESIGNED BY ANDRÉ GROULT



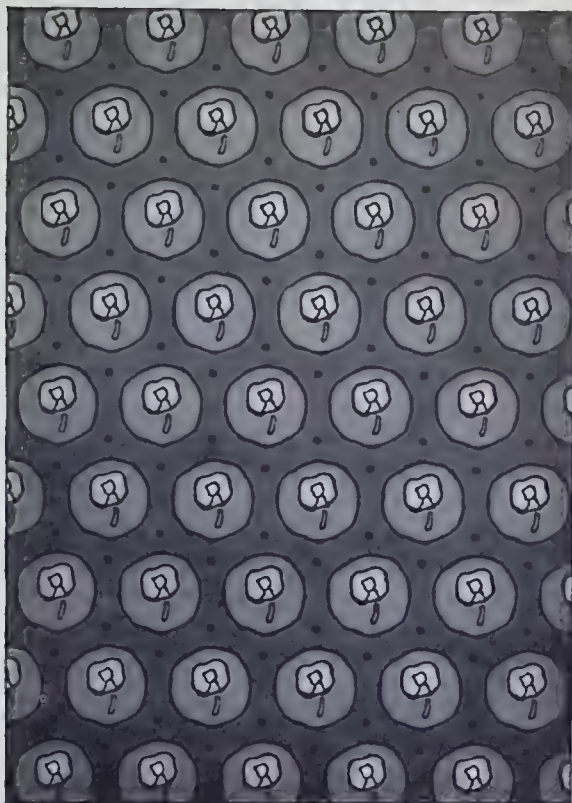
DESIGNED BY GEORGE BARBIER

DESIGNED BY GEORGES D'ESPAGNAT
WALLPAPERS EXECUTED BY ANDRÉ GROULT

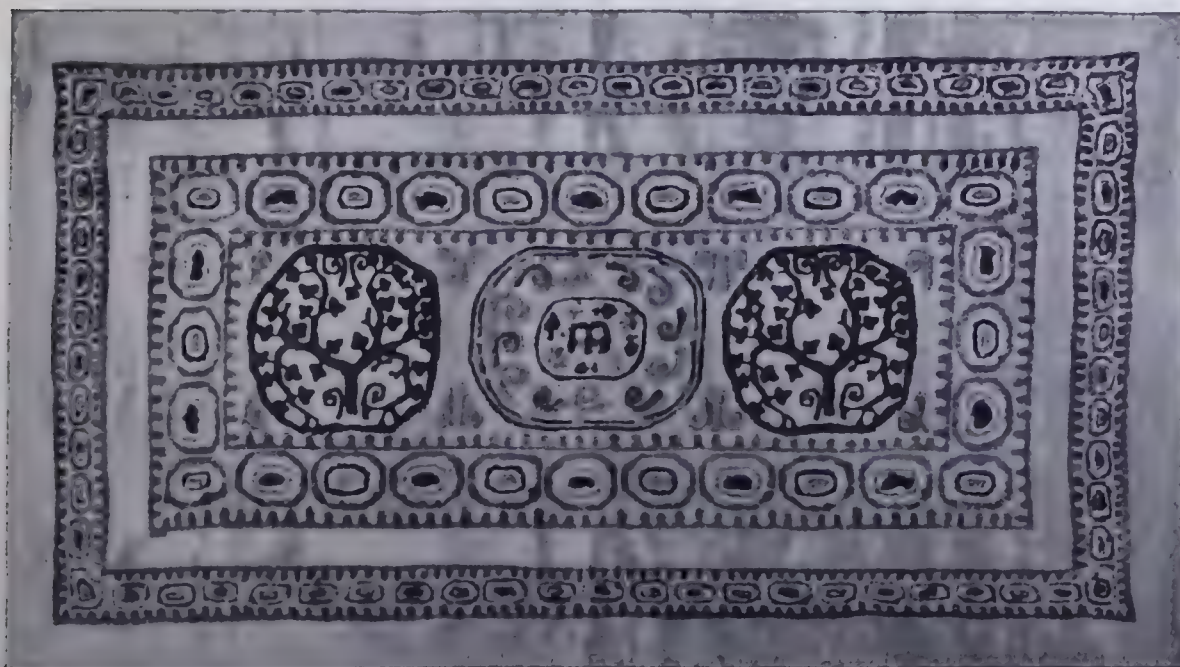




WALLPAPER DESIGNED AND EXECUTED
BY "MARTINE"



WALLPAPER DESIGNED AND EXECUTED
BY JACQUES RUHLMANN



EMBROIDERED TABLE-CENTRE

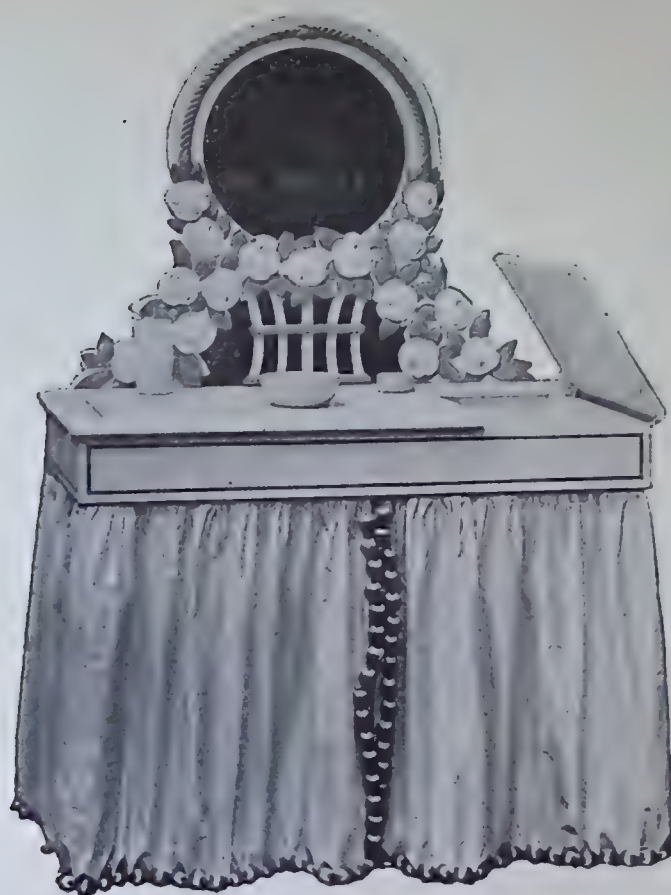
DESIGNED AND EXECUTED BY JOHN JACOBSON

FRANCE



PRINTED VELVET DESIGNED BY P. BAUDRIER
EXECUTED BY JACQUES RUHLMANN

FRANCE

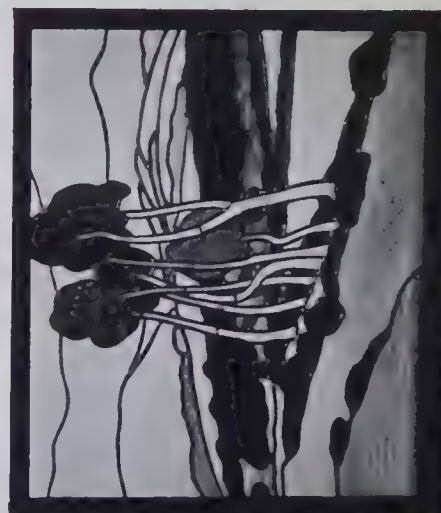
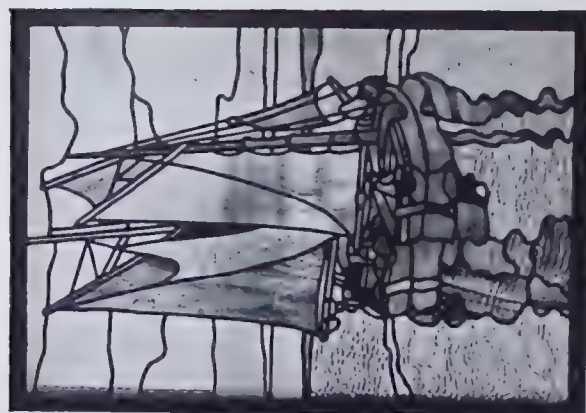


TOILET-TABLE AND SIDE-BOARD DESIGNED
AND EXECUTED BY ANDRE GROULT

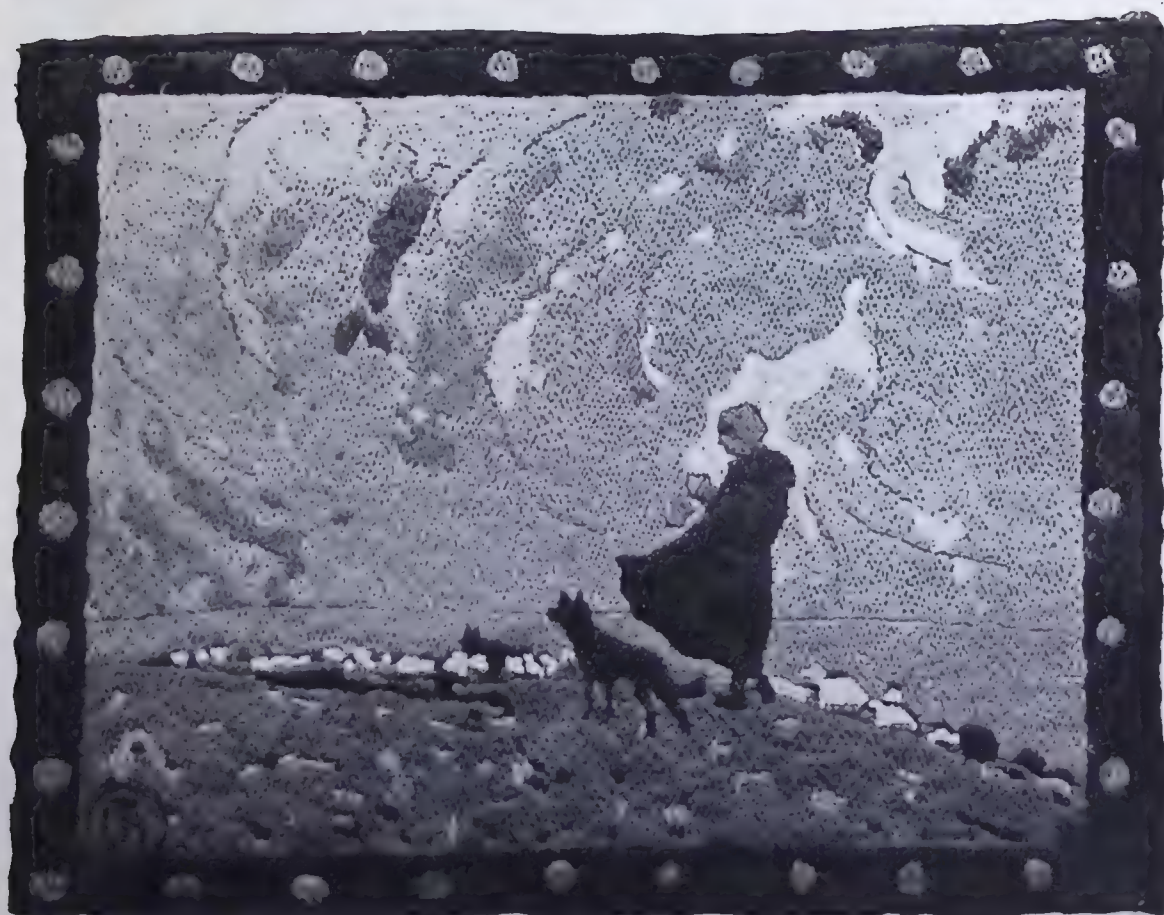
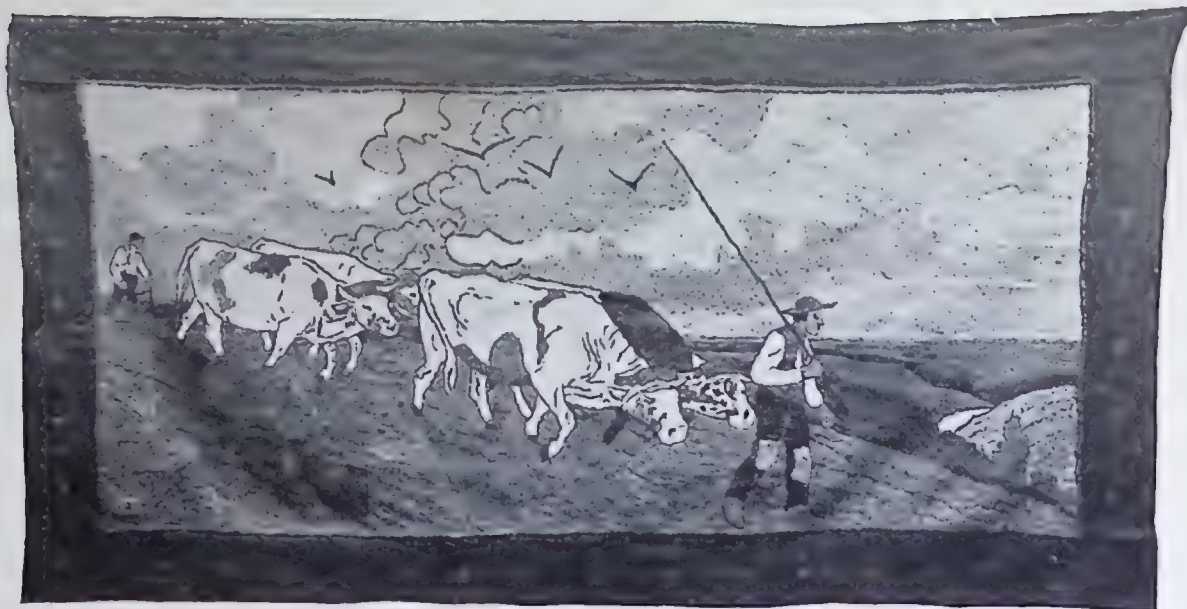


"COUCHER DE SOLEIL"—WINDOW
DESIGNED BY FRANCIS CHIGOT

FRANCE



WINDOWS DESIGNED AND EXECUTED BY FRANCIS CHIGOT



WOOLLEN TAPESTRIES DESIGNED AND
EXECUTED BY M^{ME} FERNANDE MAILLAUD

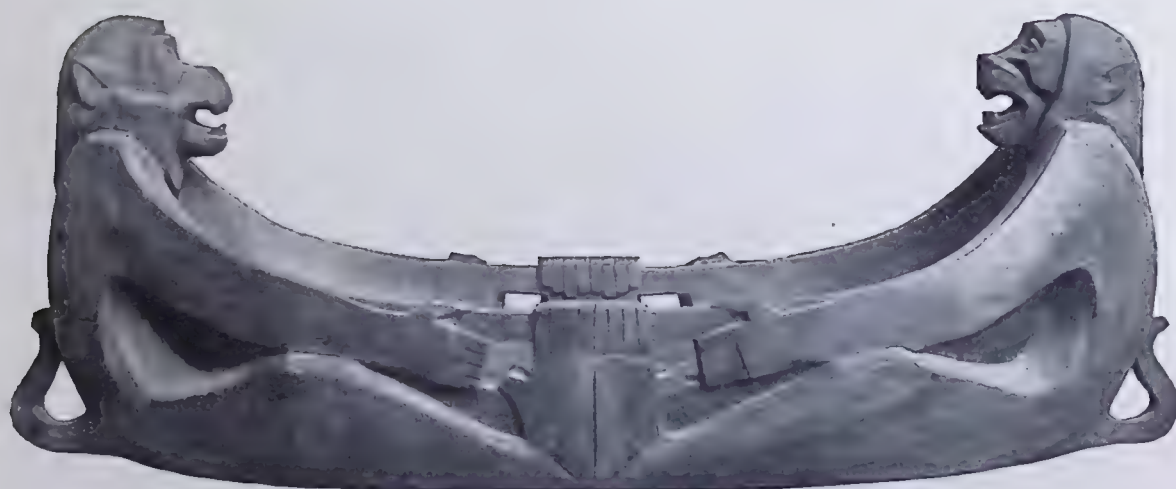
FRANCE



WOOLLEN TAPESTRIES DESIGNED AND
EXECUTED BY M^{ME} FERNANDE MAILLAUD

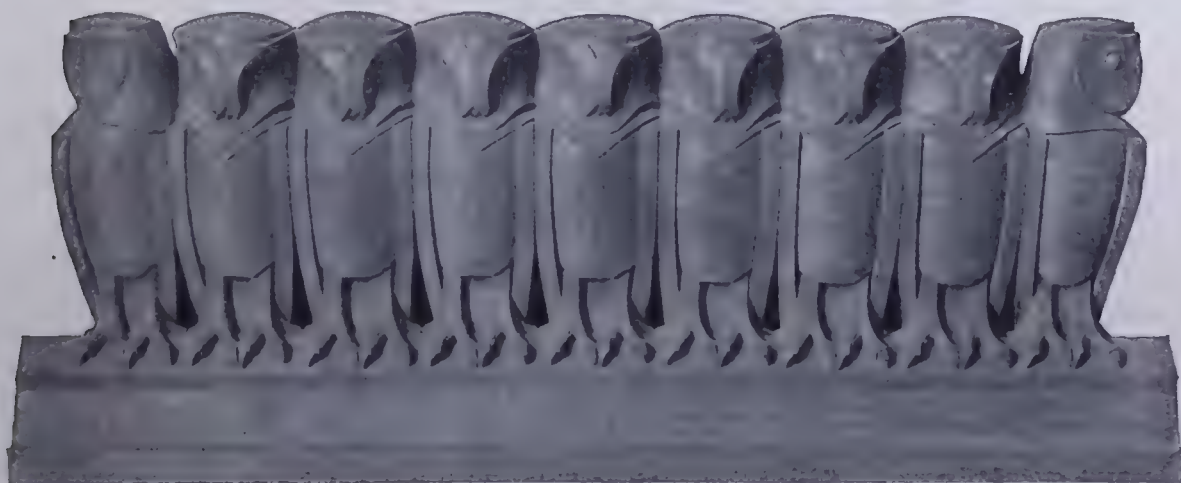


"CONDOR." IN BLACK MARBLE. DESIGNED AND
EXECUTED BY ED. M. SANDOZ



"VIDE-POCHE." IN CARVED WOOD

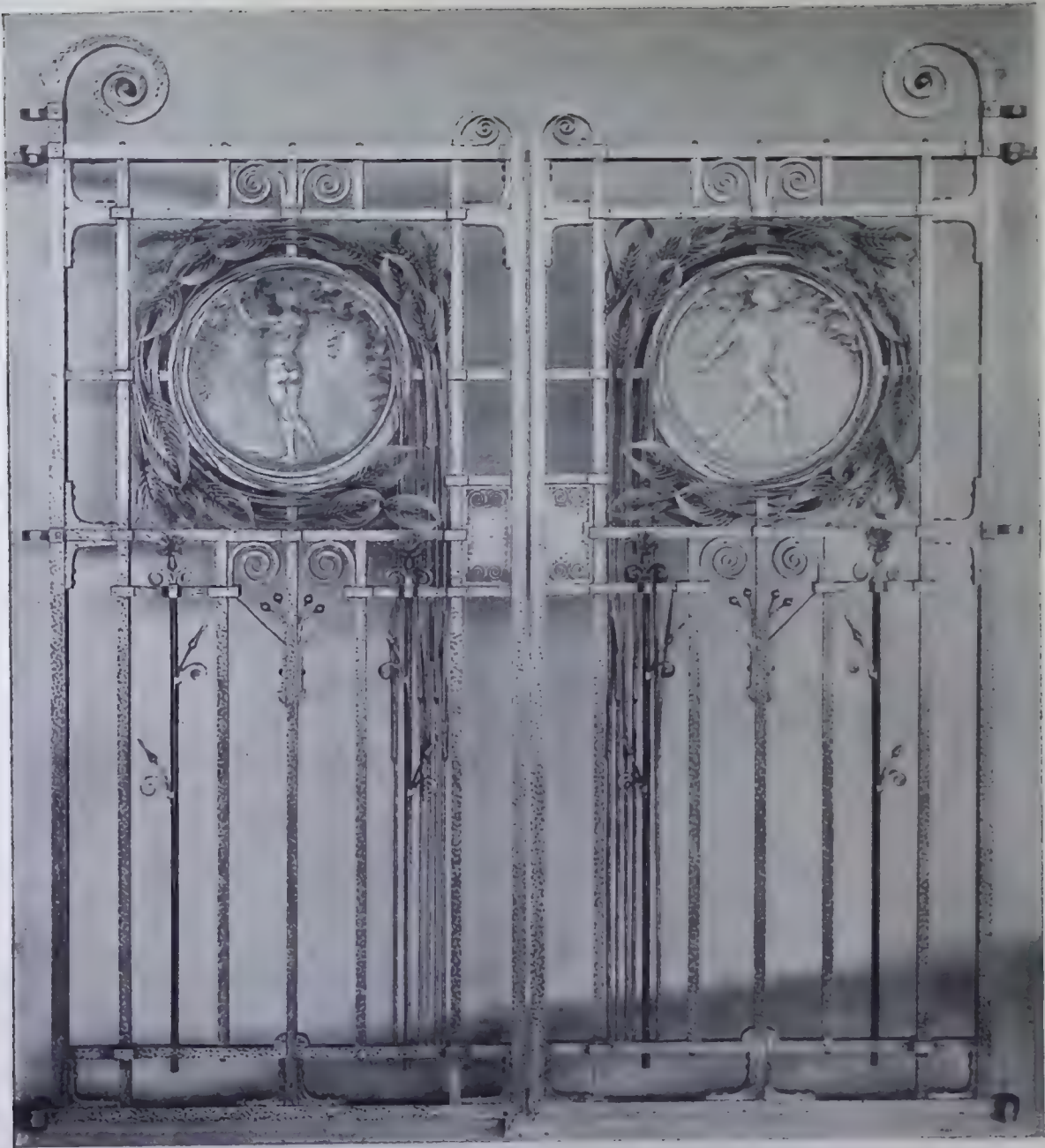
DESIGNED AND CARVED BY ED. M. SANDOZ



"BARN OWLS." FRIEZE IN CARVED WOOD

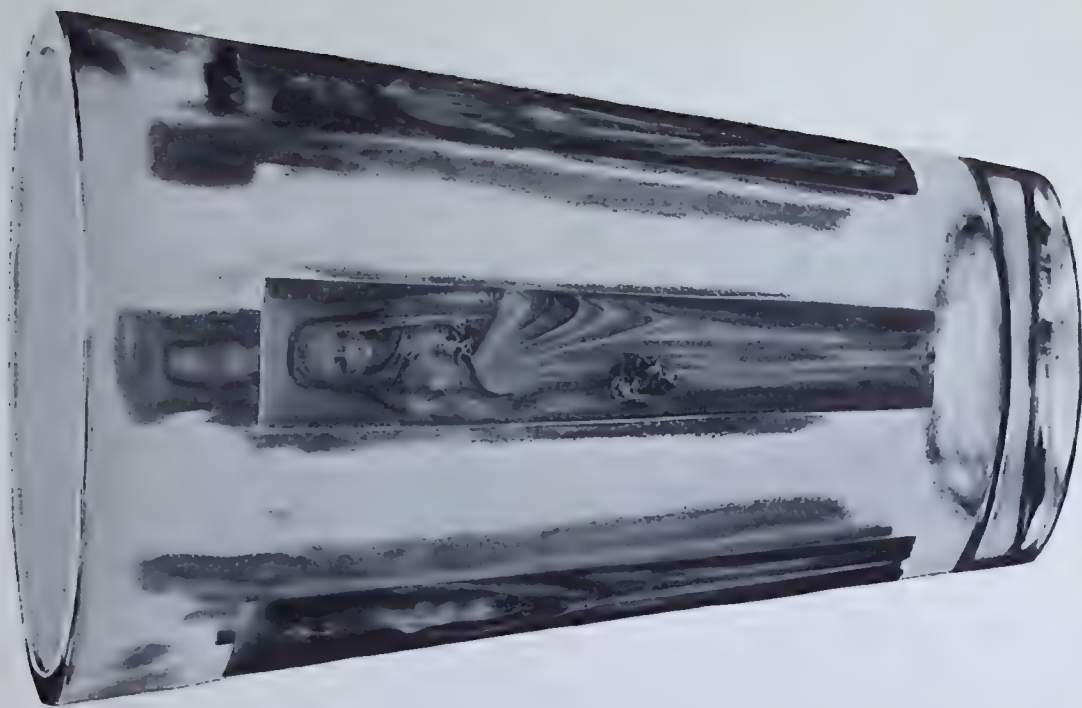
DESIGNED AND CARVED BY ED. M. SANDOZ

FRANCE



ENTRANCE GATES DESIGNED BY BELLERY
DESFONTAINES, EXECUTED BY E. ROBERT
GLASS PANELS BY RENÉ LALIQUE

FRANCE



GLASS VASE AND GOBLET DESIGNED
AND EXECUTED BY RENÉ LALIQUE

DIVISION IV

AUSTRIA

AUSTRIAN ARCHITECTURE AND DECORATION. BY A. S. LEVETUS

THE past year has proved a favourable one for Austrian Architecture and Decoration, for much good work has been done. The Women's Horticultural College, designed by Professor Josef Hoffmann, is now finished. It is situated in Grinzing, one of the most beautiful suburbs of Vienna, and harmonises well with the surrounding hilly scenery. Professor Hoffmann has also designed and built a workman's colony, which marks a new development in this eminent architect's career. Many other distinguished architects have been kept busily employed, among them Hoppe, Kammerer and Schönthal, Professor Otto Prutscher, Professor Carl Witzmann, Professor Strnad and Dr. Frank, Theiss and Jaksch, and Baron Krauss. Arnold Goldberger, who has made a special study of workmen's colonies, has designed and erected one at Budweis, and he is about to build another at Fishamend, a small town near Vienna, on the banks of the Danube. These colonies are remarkable for the refinement of the designs and their practicability.

In Prague, Professor Kotera is responsible for many buildings as, also, is Professor Plechnic. Dusan Jurkovic has built a charming villa in Prague, which he has furnished and decorated on lines which are quite his own. Another Czech architect, Valentin Hrdlička, has likewise built in Brünn, Moravia, some dwellings which show individuality in feeling. Gottfried Czermak has designed several villas which he has characteristically decorated and furnished. His work is remarkable for the rich colour effects he achieves. Paul Roller, another architect of note, has been successful in planning houses which have their own personal tone.

An architect of distinction, who should not be overlooked, is Phillip Häusler. He is now engaged in superintending the Austrian Pavilion at the Cologne exhibition to be held this year. It has been designed by Professor Josef Hoffmann, whose pupil Häusler is. Häusler has done some good work which is distinctive in thought and treatment. Some interiors designed by him are reproduced on page 180. Professor Otto Prutscher is another architect-decorator whose work is marked by strong originality of a very refined type. That which is here reproduced (pages 182 to 185) shows his line of thought, which is reticent, artistic and eminently to the purpose. His gardens are singularly happy in design and in the colour schemes. Professors Dr. Oskar Strnad, Dr. Oskar Wlach and Dr. Frank are also architects of marked individuality, whose joint work is full of vitality and decorative feeling. Indeed all these men of the modern school give a certain individual touch to their work, whether it be in architecture or decoration. This trait is also present in the work of

Hartwig Fischel, whose simplicity in design, good taste, and comprehension for the comforts of the home may be judged by the interiors here reproduced (p. 179). Hans Witzmann, whose dining-room we show (p. 186), is a newcomer who has passed to decorative art by way of the army, in which he was an officer. There is something peculiarly refined in his work, an entire absence of all superficialities, and the whole effect is highly pleasing.

It is not only in domestic architecture that a great advance is noticeable, but also in the arts and crafts, and the number of young artists who execute their own designs is rapidly increasing. Of late the growing demand for Viennese ceramics has led many young artists to devote themselves to this branch of applied art, for which Vienna was famous at the end of the eighteenth century and the first half of the nineteenth, after which it fell into decay, to be revived by the students of the Imperial Schools for Arts and Crafts, in Vienna. From there the knowledge has spread to the provinces, for those trained in Vienna have been appointed teachers in the out-lying schools. None have done more to revive the practically lost art than Professors Michael Powolny, Berthold Löffler, Schleiss and Frau Schleiss-Simandl, Dagobert Peche, Frau Johanna Meier-Michel, Rosa Neuwirth, Helena Joanovic, Ida Schwetz, Hugo Kirsch, Ed. Klablena, to mention but a few of those especially devoting themselves to the art of pottery making. It is interesting to note how many women have chosen this line, and they are not only successful in the designing but also in the execution of their designs.

The rapid headway which the Viennese modern designs in textiles have made is very remarkable, and has led to many artists turning their thoughts in this direction, Helene Geiringer, Paul Roller, Mizzi Friedmann, Ratt, B. Franks Weipert, Peche, Valerie Peter are but a few of those whose designs have been executed by various firms. It is hardly necessary to mention even the names of those Professors who have done excellent work in textile designs. Batik is another branch of applied art which is rapidly growing. Elsa Stübchen-Kirchner is quite in the front rank of batik artists. Her work is of a rare loveliness, both as regards design and colour. Embroidery is now being put to every legitimate use, and it is pleasant to note developments. Melitta Löffler, Emmy Zweybrück, and that combination of specialists in embroideries known as the Absolventinnen der K. Kunststickereischule in Vienna, are producing beautiful work ; while mention must be made of the Wiener Werkstaette.

In metal-work great advance is being made ; while very beautiful wood intarsias designed and executed by Count Herbert Schaffgostch (p. 201) should not be forgotten.

AUSTRIA



BEDROOM

DESIGNED BY GOTTFRIED CZERMAK, ARCHITECT, EXECUTED
BY THE BÜRGERLICHE HANDWERKSTÄTTE, BRÜNN

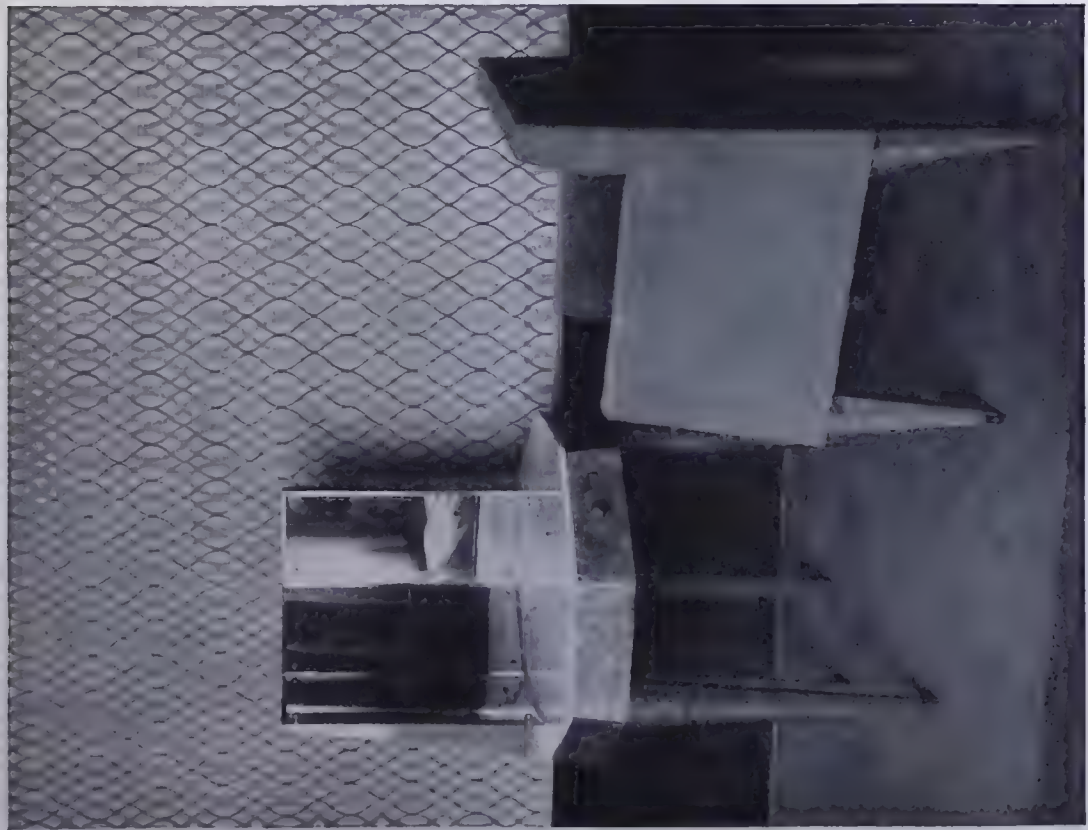


BEDROOM

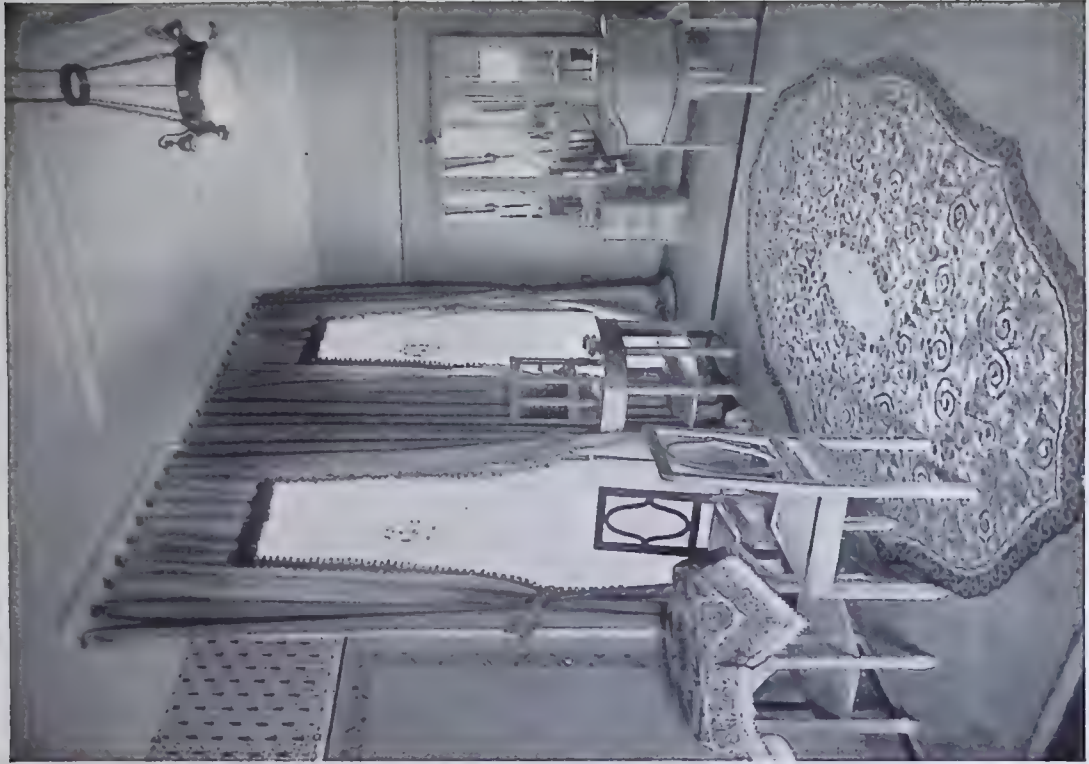
DESIGNED BY V. L. HOFMAN, ARCHITECT, EXECUTED BY "ARTEL," PRAGUE

AUSTRIA

178



FURNITURE DESIGNED BY V. L. HOFMAN, EXECUTED BY "ARTEL," PRAGUE

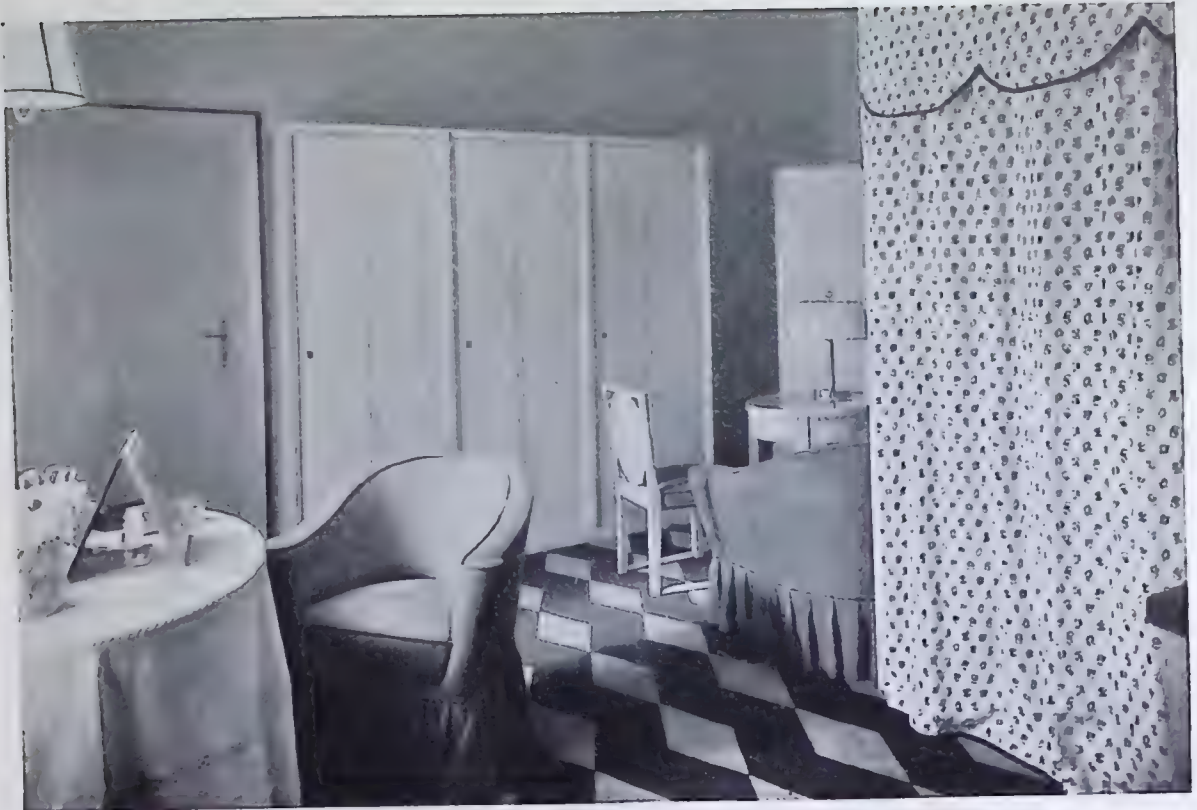


DRAWING-ROOM DESIGNED BY GOTTFRIED CZERMAN, ARCHITECT
EXECUTED BY THE BÜRGERLICHE HANDWERKSTÄTTE, BRÜNN

AUSTRIA



ENTRANCE HALL DESIGNED BY HARTWIG FISCHER, ARCHITECT



DRESSING-ROOM AND DINING-ROOM

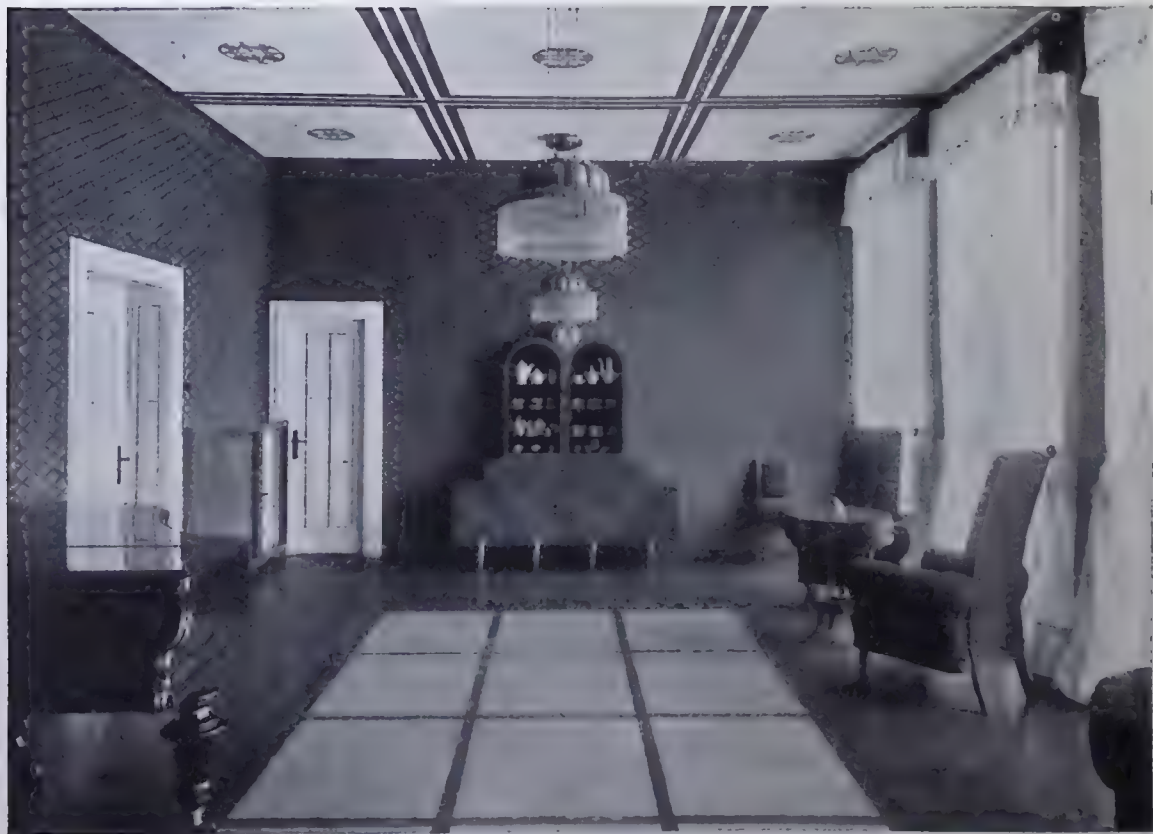
DESIGNED BY PHILIPP HÄUSLER, ARCHITECT

AUSTRIA



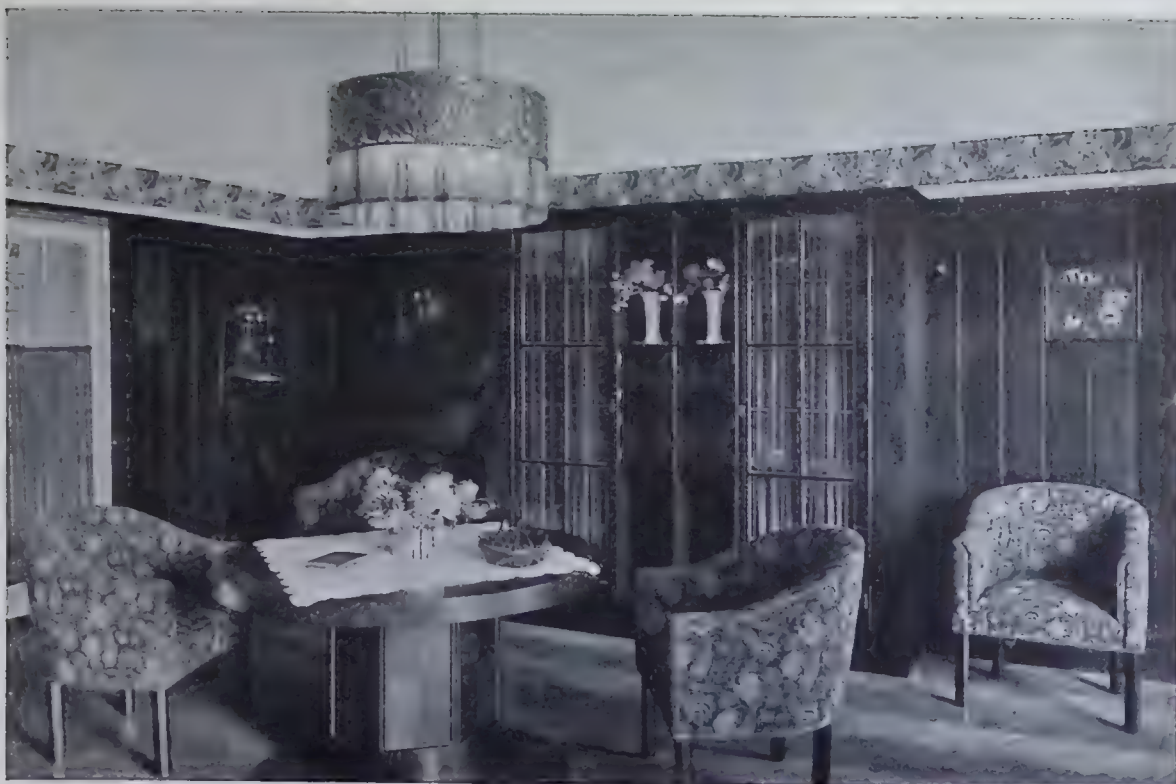
VILLAS

VALENTIN HRDLICKA, ARCHITECT



MUSIC-ROOM

DESIGNED BY OTAKAR NOVOTNY, ARCHITECT



ENTRANCE HALL

DESIGNED BY PROF. OTTO PRUTSCHER, FURNITURE EXECUTED BY L. MAYER-VILLACH

AUSTRIA



VILLA HIENENFELD, BADEN. PROF. OTTO PRUTSCHER, ARCHITECT

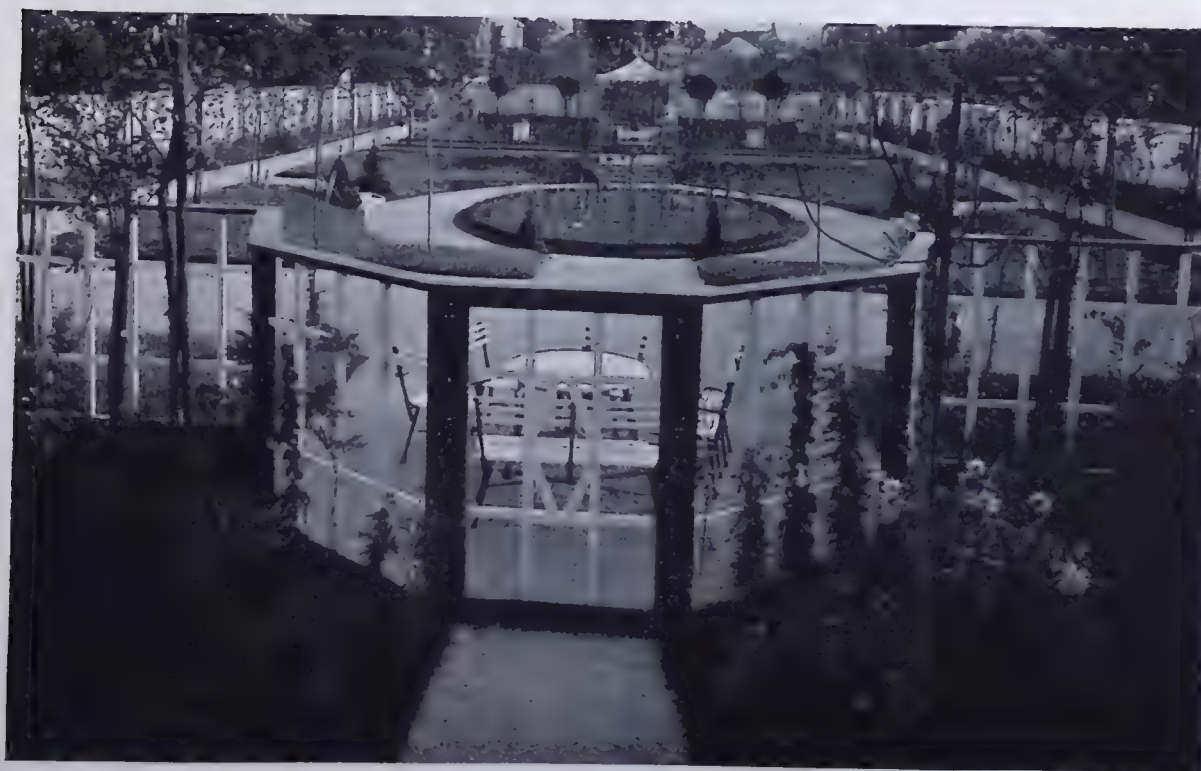


BEDROOM DESIGNED BY PROF. OTTO PRUTSCHER, ARCHITECT



GARDEN AT VILLA BIENENFELD, BADEN

DESIGNED BY PROF. OTTO PRUTSCHER, ARCHITECT



GARDEN AT VILLA ROTHBERGER, BADEN

DESIGNED BY PROF. OTTO PRUTSCHER, ARCHITECT

AUSTRIA



LIVING-ROOM IN PEASANT STYLE

DESIGNED BY PROF. OTTO PRUTSCHER, ARCHITECT
FURNITURE EXECUTED BY L. MAYER-VILLACH



DINING-ROOM

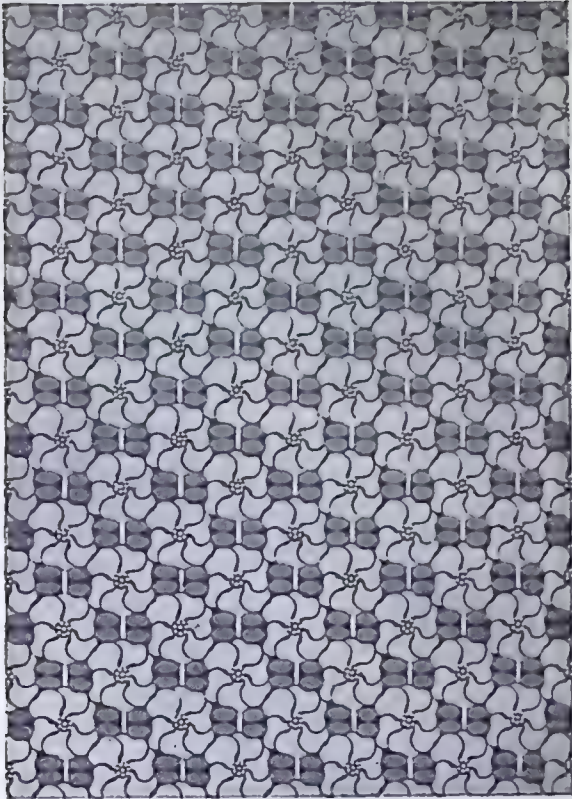
DESIGNED BY PROF. DR. OSKAR STRNAD AND DR. OSKAR WLACH, ARCHITECTS



DINING-ROOM

DESIGNED BY HANS WITZMANN, ARCHITECT
EXECUTED BY WILHELM FÜRST

AUSTRIA



DESIGNED BY VALERIE PETER



DESIGNED BY HANS WITZMANN



DESIGNED BY HARTWIG DITTRICH



DESIGNED BY HARTWIG DITTRICH
WALLPAPERS EXECUTED BY MAX SCHMIDT



DESIGNED BY PROF. C. O. CZESCHKA



DESIGNED BY LOTTE FÖCHLER



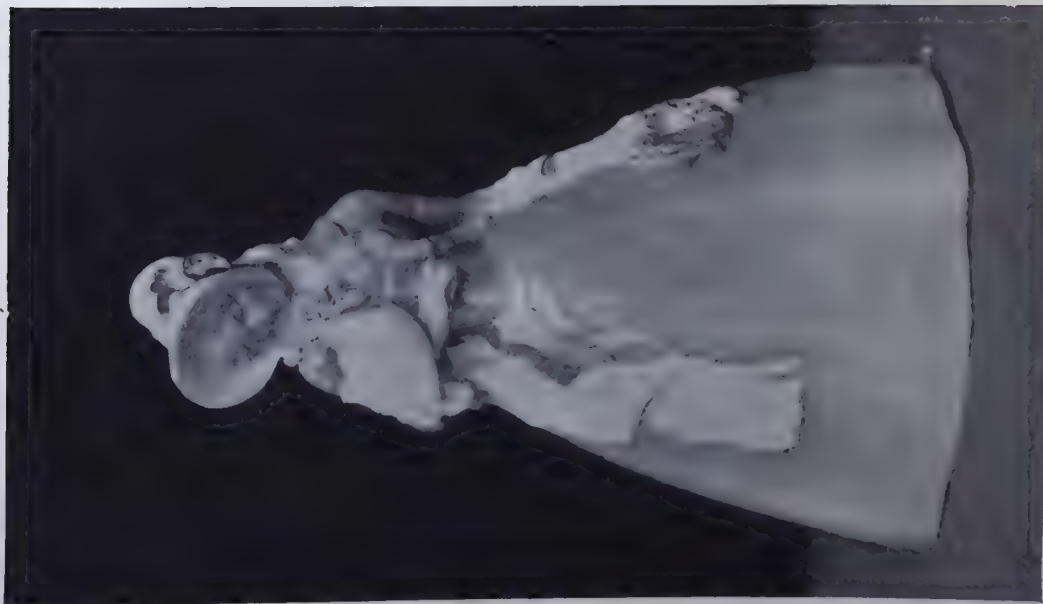
DESIGNED BY MANAREDA



DESIGNED BY M. JUNGNICKEL

WALLPAPERS EXECUTED BY MAX SCHMIDT

AUSTRIA



CERAMIC FIGURE DESIGNED AND EXECUTED BY THE
VEREINIGTE WIENER UND GMUNDENER KERAMIK-
FABRIK SCHLEISS GESELLSCHAFT



"SPORT"—CERAMIC FIGURE DESIGNED
AND EXECUTED BY ED. KLABLENA IN
THE LANGENZERSDORFER KERAMIK-
WERKSTÄTTE



"PENSÉE"—CERAMIC FIGURE DESIGNED BY
EMIL MEIER, EXECUTED BY FRIEDRICH GOLD-
SCHNEIDER



"PREPARING FOR THE DANCE"
DESIGNED BY JOSEPH PETRIDES



"JEUNESSE"
DESIGNED BY THEODOR MALLENER



"THE LITTLE KNITTER"
DESIGNED BY JOSEPH PETRIDES



"THE GREEN FAN"—DESIGNED BY KARL PODOLAK
CERAMIC FIGURES EXECUTED
BY FRIEDRICH GOLDSCHIEDER

AUSTRIA



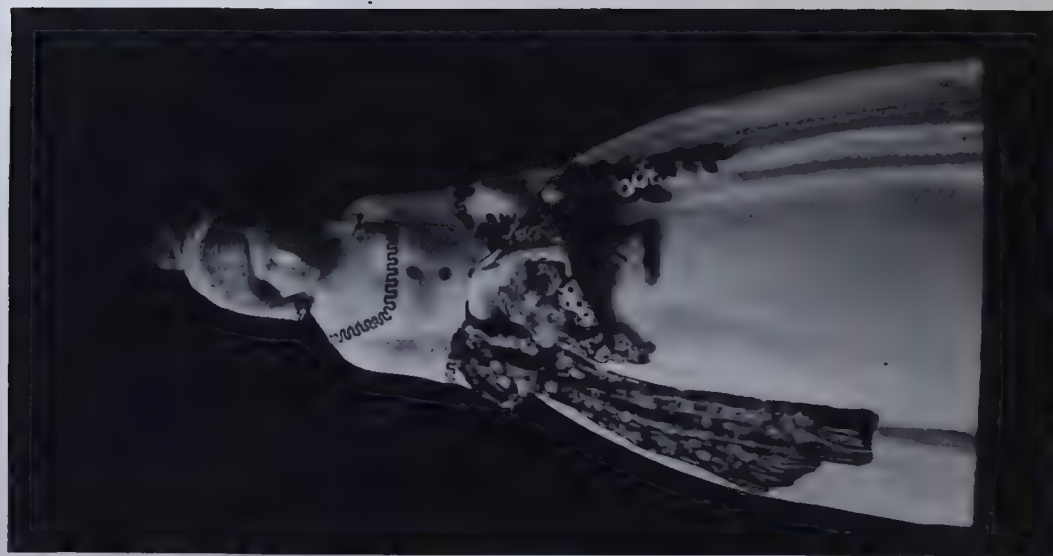
DESIGNED BY AUGUST HANDZEL

DESIGNED BY THEODOR MALLENER

DESIGNED BY JOSEF KRATSCHMER

CERAMIC FIGURES EXECUTED BY FRIEDRICH GOLDSCHNEIDER

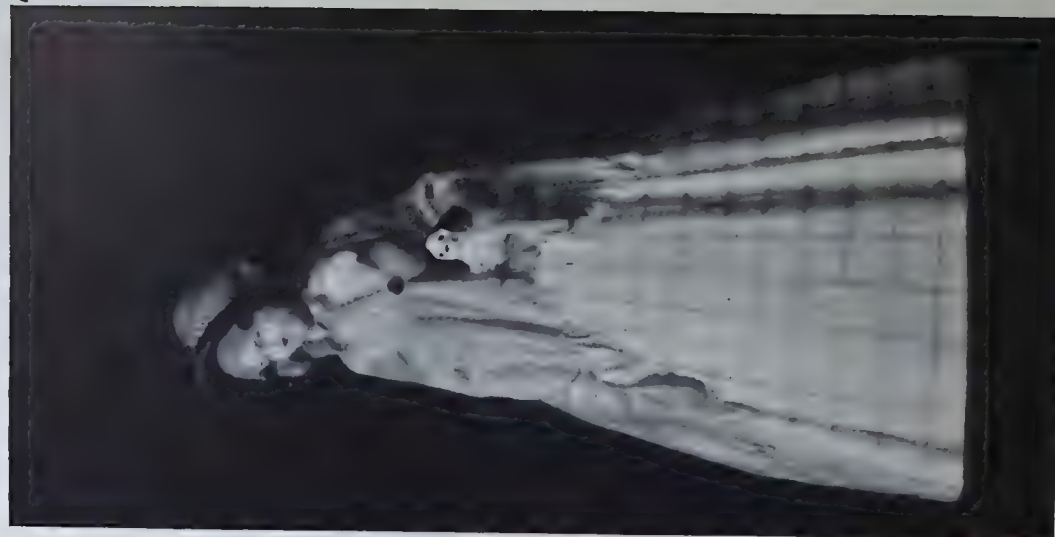
AUSTRIA



"SPRING"—DESIGNED BY JOHANNA MEIER-MICHEL



"PRIDE"—DESIGNED BY AUGUST HANDZEL

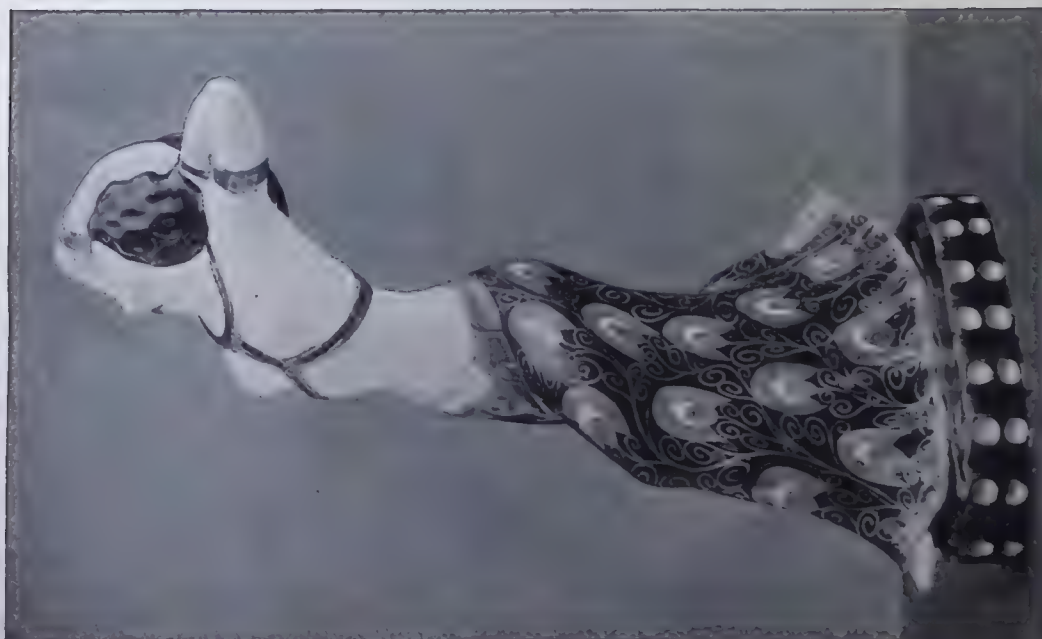


"SUMMER"—DESIGNED BY JOHANNA MEIER-MICHEL
CERAMIC FIGURES EXECUTED BY FRIEDRICH GOLDSCHIEDER



CERAMIC FIGURES DESIGNED BY JOHANNA MEIER-MICHEL
EXECUTED BY THE KERAMISCHE WERKSTÄTTE BUSCH
UND LUNDESCHER

AUSTRIA



"THE DANCE"



"A LOVER OF FLOWERS"
"SERAPIS" POTTERY DESIGNED BY KARL KLAUS
EXECUTED BY ERNST WAHLISS



GLASS BOWL DESIGNED AND EXECUTED IN THE
IMPERIAL CRAFT SCHOOL AT HAIDA

CERAMIC FRUIT DISH DESIGNED AND EXECUTED
BY HELENE JOLMOVIC, IN THE KERAMISCHE
WERKGENOSSENSCHAFT, VIENNA

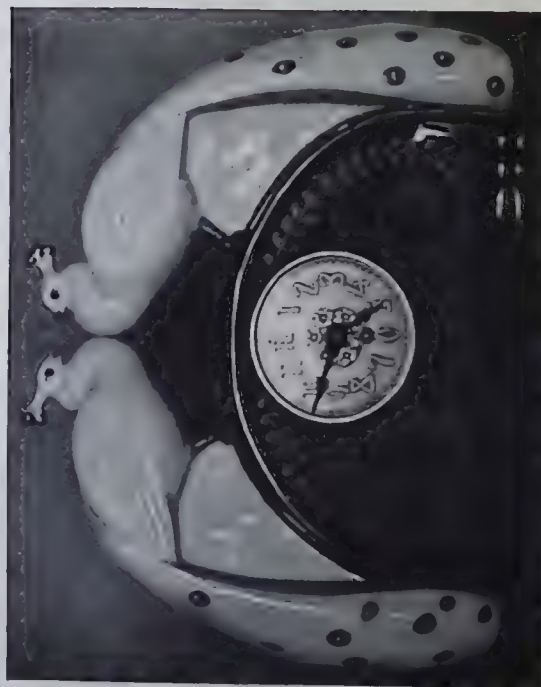
AUSTRIA



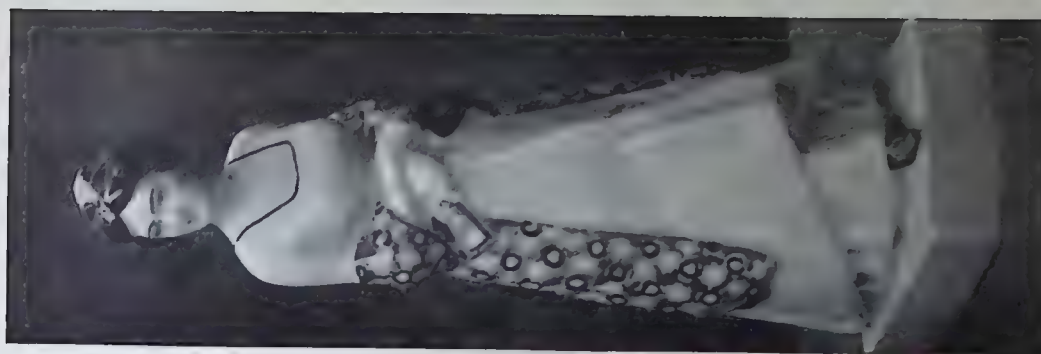
CERAMIC FIGURE DESIGNED AND EXECUTED
BY ROSA NEUWIRTH, IN THE KERAMISCHE
WERKGESSENESCHAFT, VIENNA



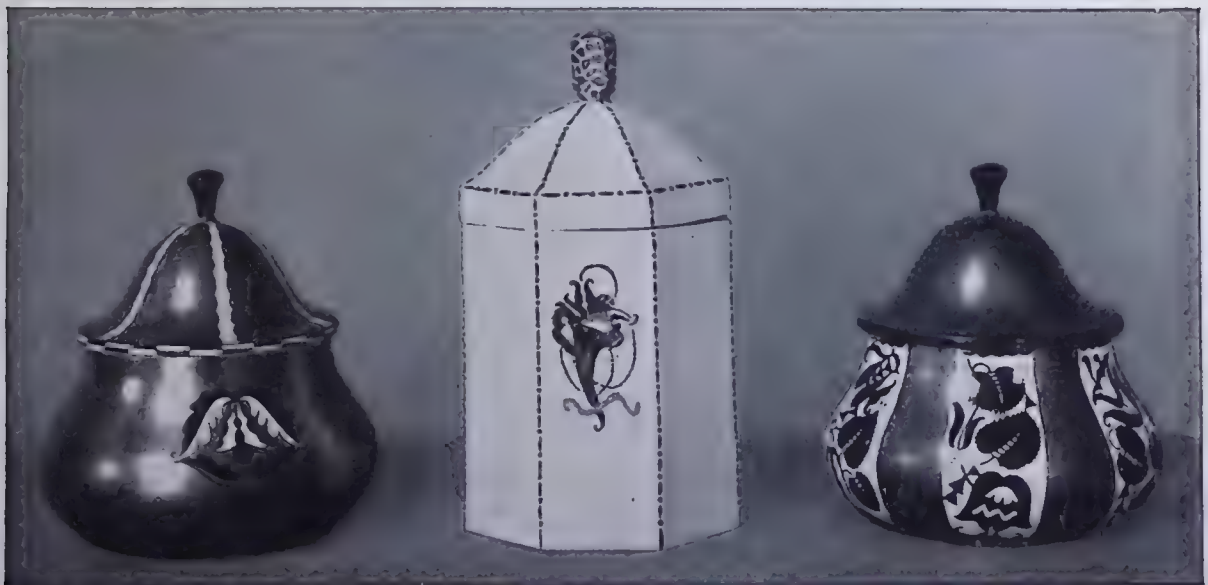
"GREYHOUND"—CERAMIC FIGURE DESIGNED BY BORRMANN
EXECUTED BY FRIEDRICH GOLDSCHNEIDER



CERAMIC CLOCK DESIGNED AND EXECUTED BY ROSA NEUWIRTH
IN THE KERAMISCHE WERKGESSENESCHAFT, VIENNA

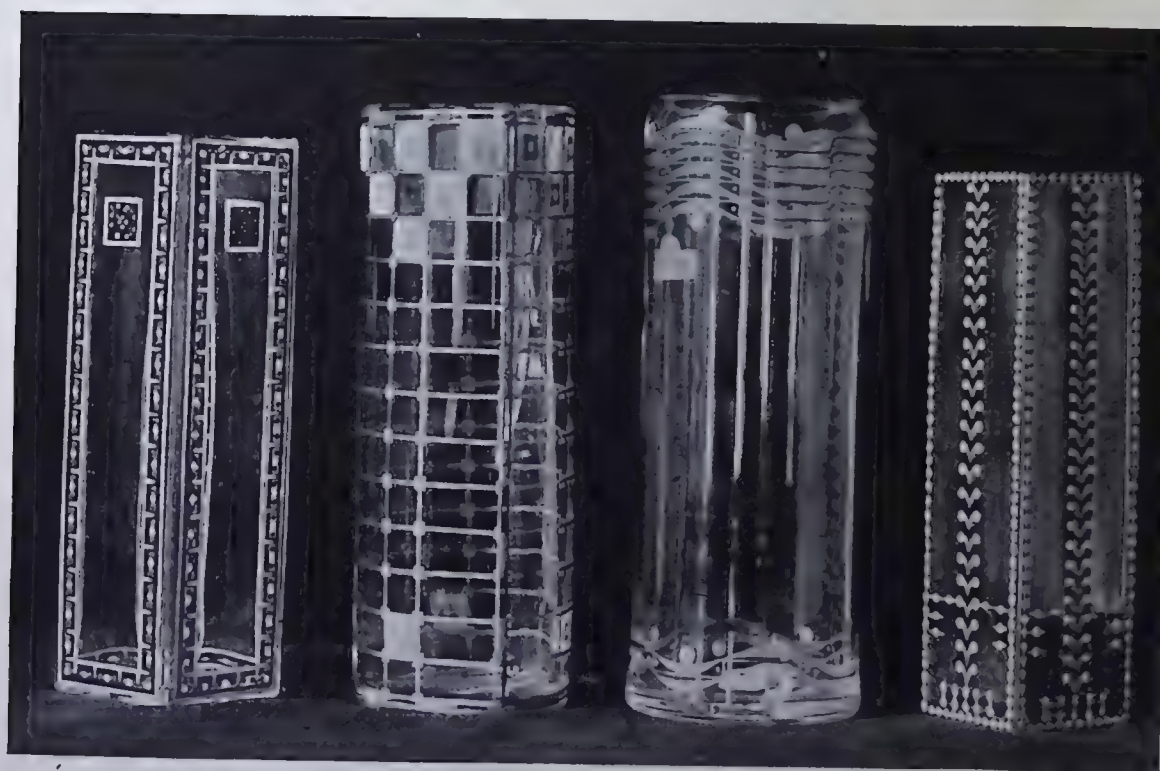


"FEBRUARY"—CERAMIC FIGURE
DESIGNED AND EXECUTED BY
HUGO F. KIRSCH

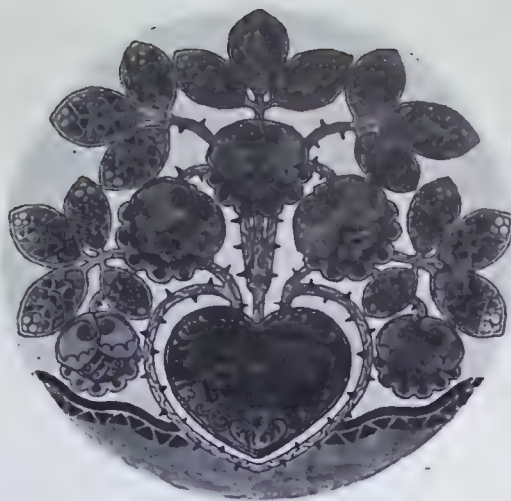


CERAMIC FRUIT DISH AND COVERED JARS
DESIGNED BY DAGOBERT PECHE, EXECUTED BY
THE VEREINIGTE WIENER UND GMUNDENER
KERAMIKFABRIK SCHLEISS GESELLSCHAFT

AUSTRIA

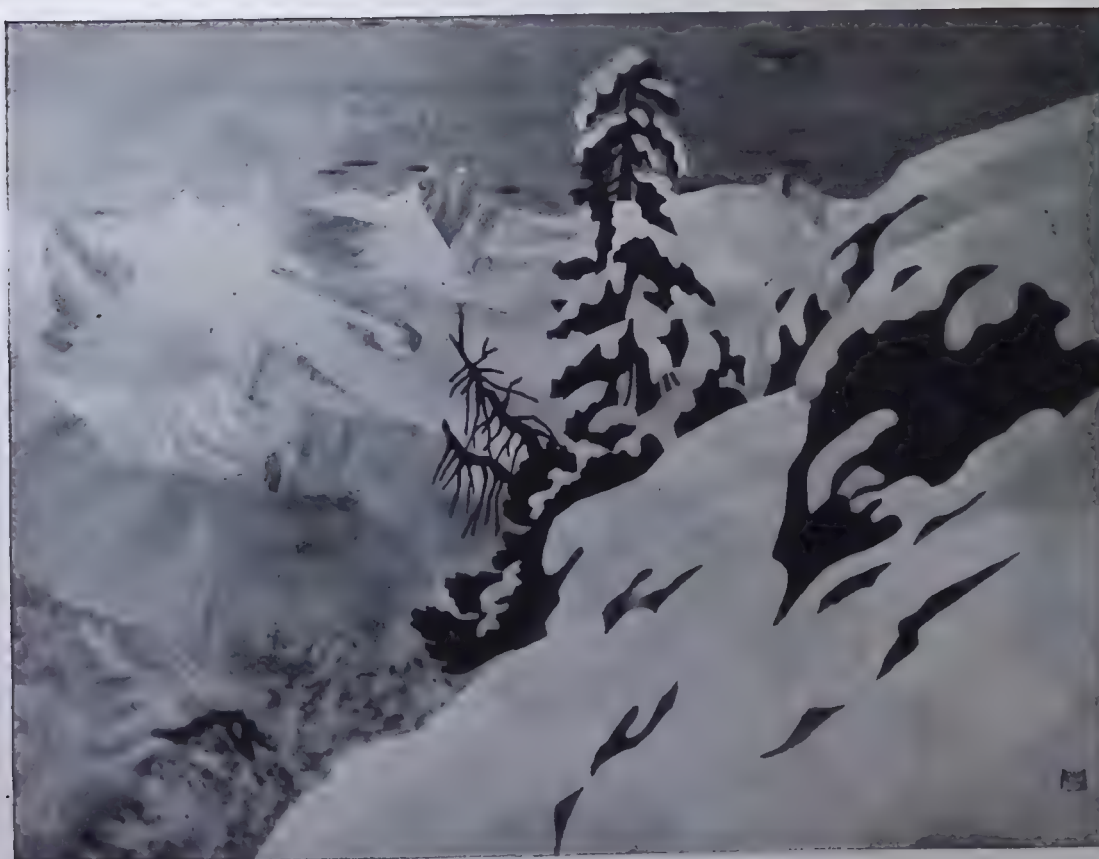
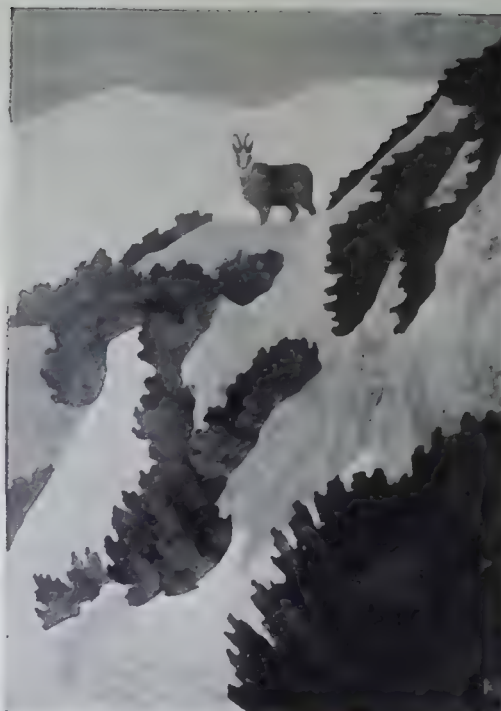


GLASSWARE DESIGNED AND EXECUTED IN
THE IMPERIAL CRAFT SCHOOL AT HAIDA



PAINTED PLAQUES DESIGNED AND
EXECUTED BY ALOIS JARONEK, IN
THE KUNSTGEWERBLICHE WERK-
STÄTTE, POZNOV

AUSTRIA

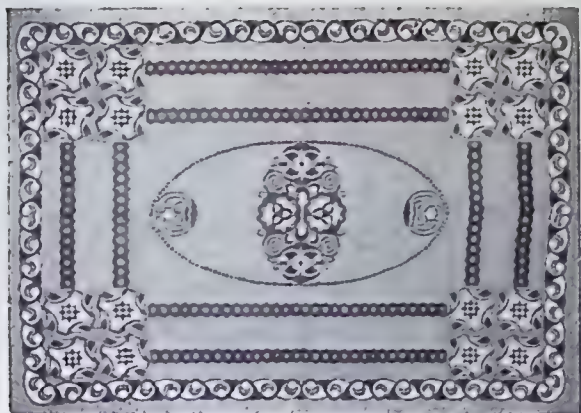


WOOD INTARSIAS DESIGNED AND EXECUTED
BY COUNT HERBERT SCHAFFGOTSCH



EMBROIDERED CUSHIONS DESIGNED AND
EXECUTED BY EMMY ZWEYBRÜCK

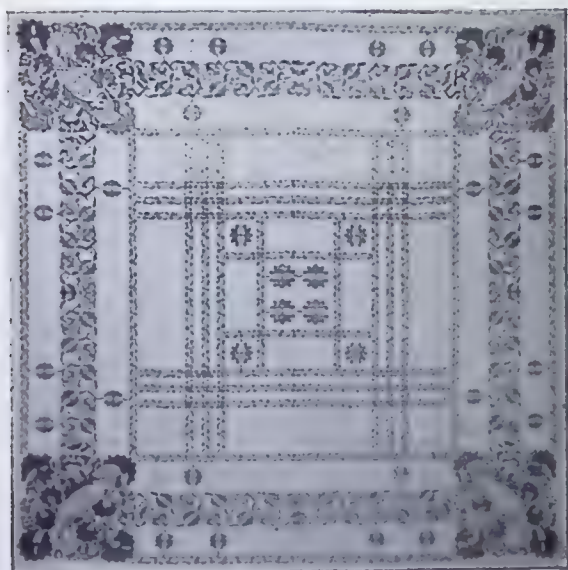
AUSTRIA



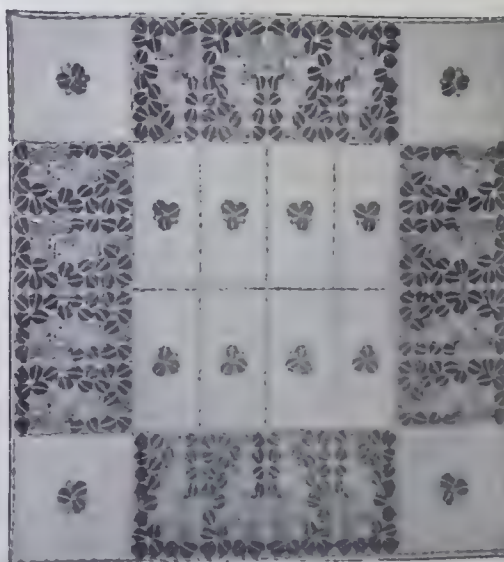
WOOLLEN COVERLET DESIGNED BY
JULIUS RATT



WOOLLEN COVERLET DESIGNED BY
R. GEYLING



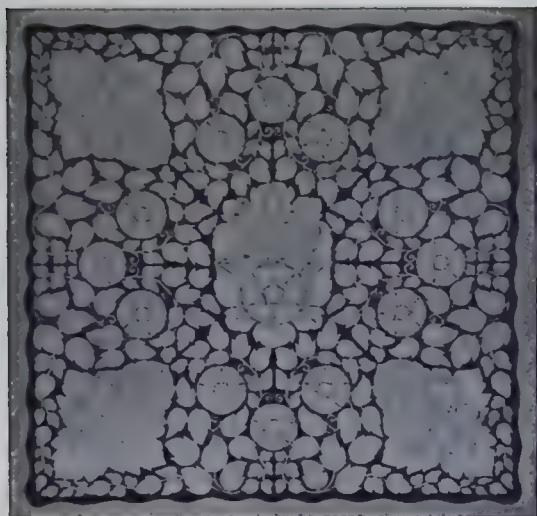
LINEN TABLECLOTH DESIGNED BY
JULIUS RATT



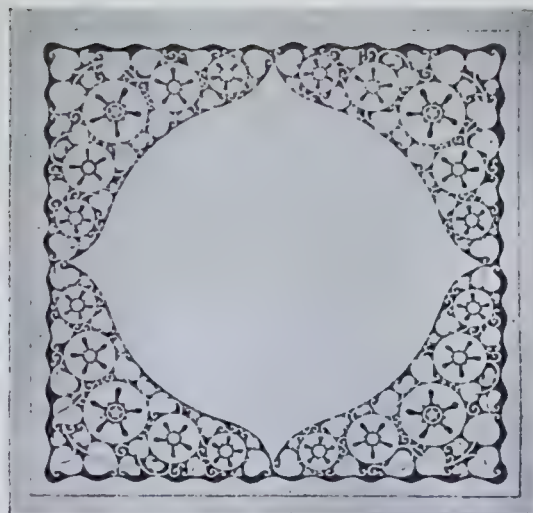
LINEN TABLECLOTH DESIGNED BY
JOSEF ZOTTI ARCHITECT

WOVEN BED-COVERLETS AND TABLE-
CLOTHS EXECUTED BY HERRBURGER
UND RHOMBERG

AUSTRIA



DESIGNED BY PROF. STANZEL



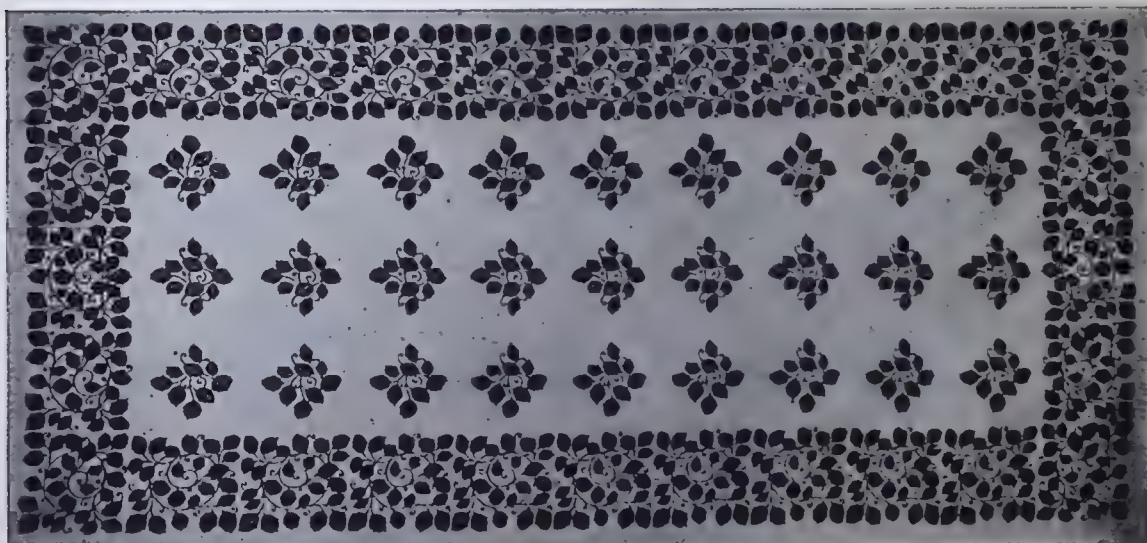
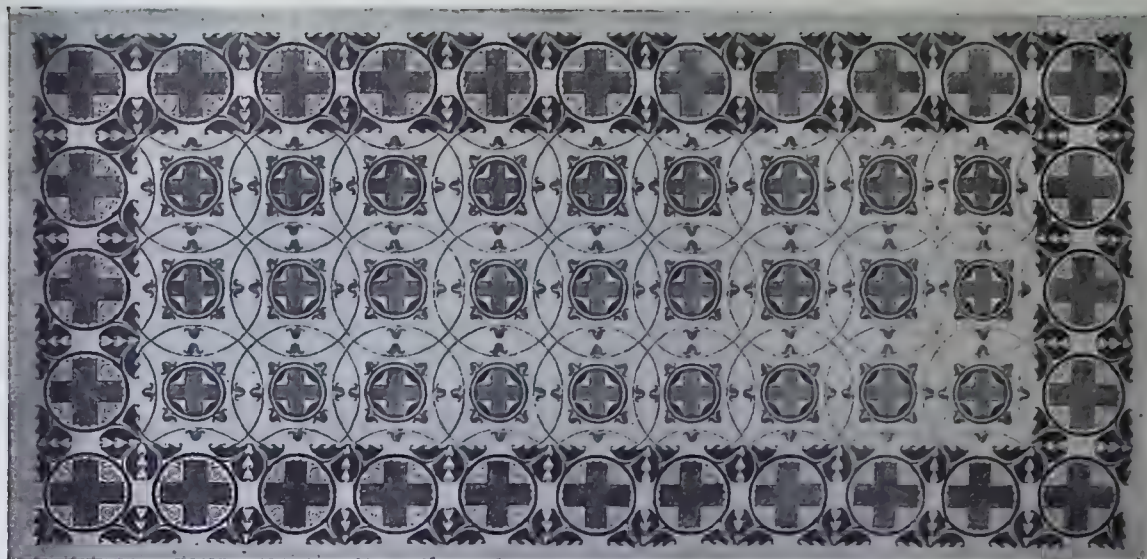
DESIGNED BY PROF. STANZEL



DESIGNED BY B. FRANKS WEIPERT

LINEN TABLECLOTHS EXECUTED
BY NORBERT LANGER UND SÖHNE

AUSTRIA



LINEN TABLECLOTHS DESIGNED
BY PROF. STANZEL, EXECUTED BY
NORBERT LANGER UND SÖHNE



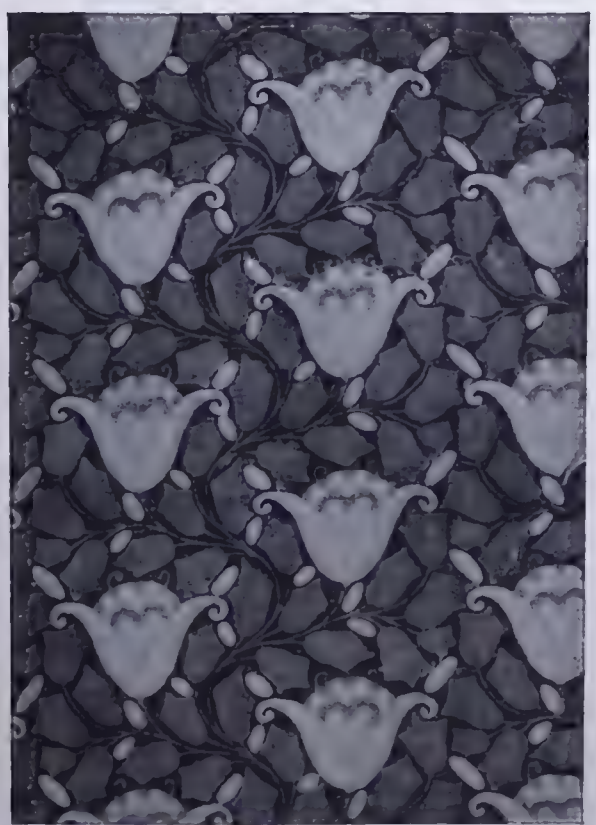
DESIGNED BY PROF. DELAVILLA



DESIGNED BY KAITNER



DESIGNED BY GUSTAV KAHLHAMMER



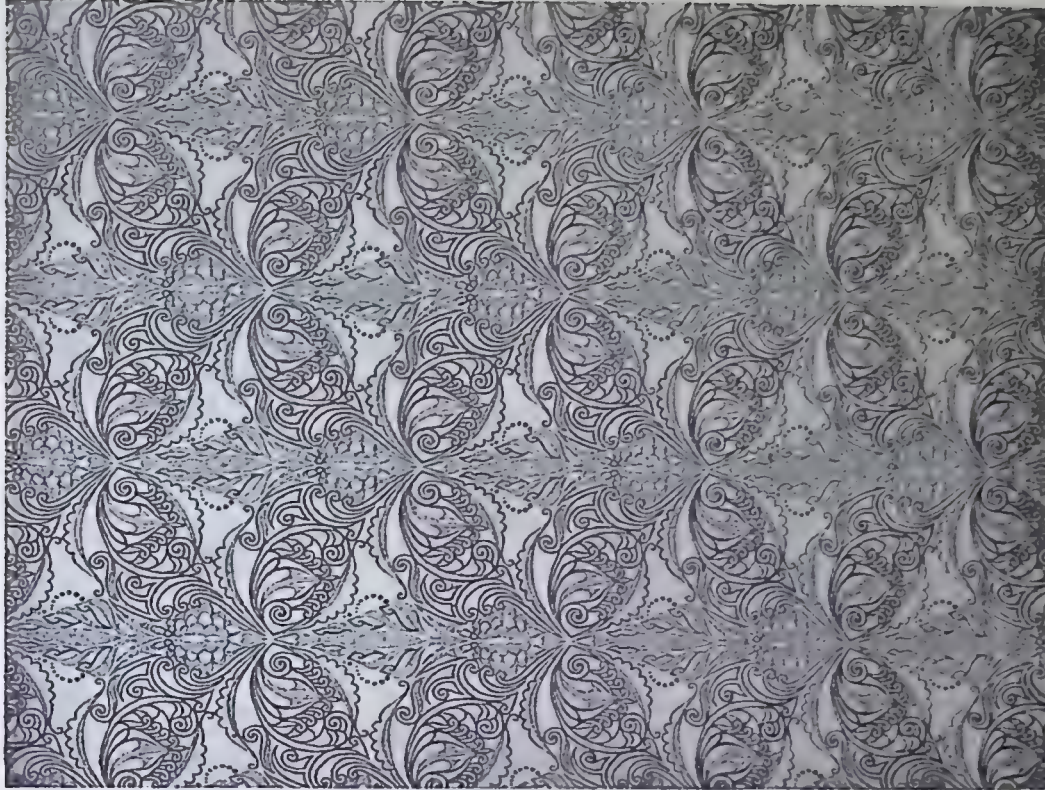
DESIGNED BY GUSTAV KAHLHAMMER

CRETONNES EXECUTED BY JOH. BACKHAUSEN UND SÖHNE

AUSTRIA



DESIGNED BY PROF. JOSEF HOFFMANN

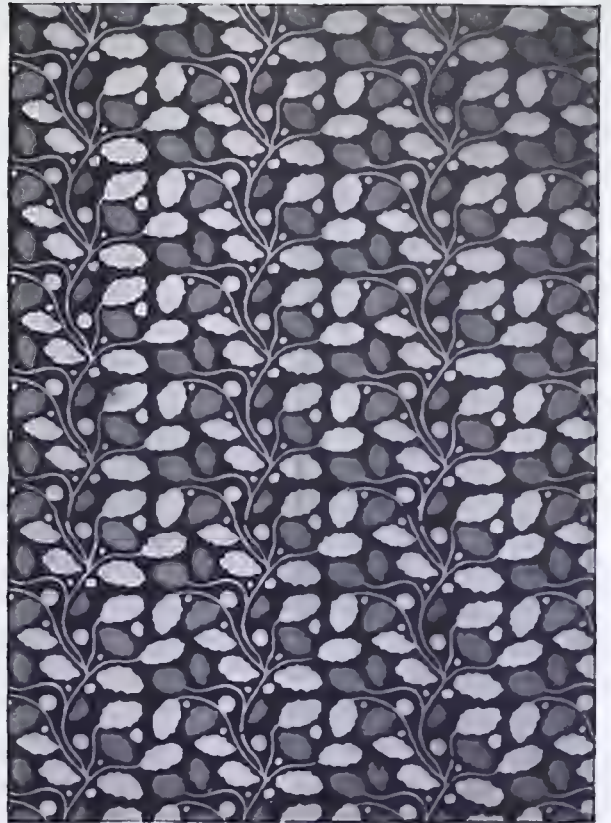


DESIGNED BY CARL WITZMANN

PRINTED LINENS EXECUTED BY JOH. BACKHAUSEN UND SÖHNE



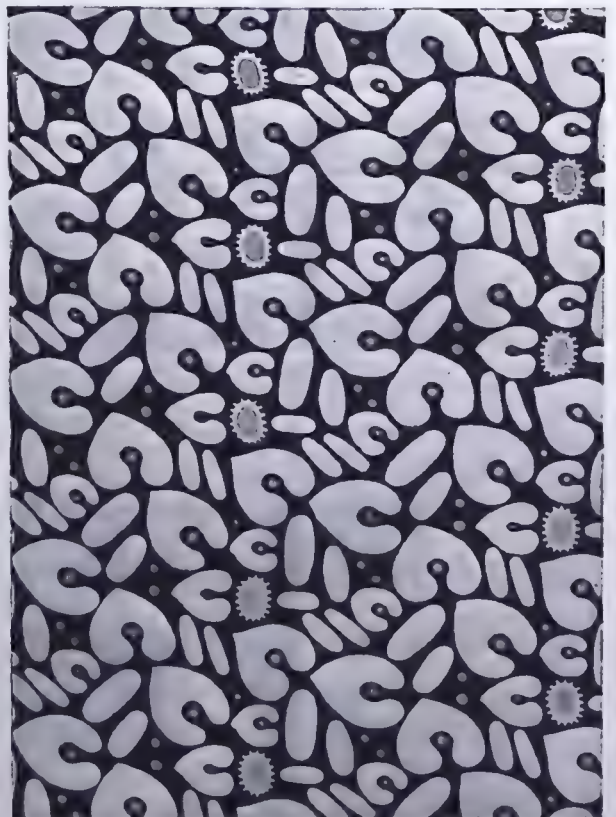
DESIGNED BY A. ZOVETTI



DESIGNED BY A. POSPISCHIL



DESIGNED BY W. TONASCH



DESIGNED BY W. TONASCH

PRINTED SILKS AND LINENS EXECUTED BY THE WIENER WERKSTAETTE

AUSTRIA



DESIGNED BY ADOLF O. HOLUB

PRINTED LINENS EXECUTED BY S. E. STEINER AND CO.



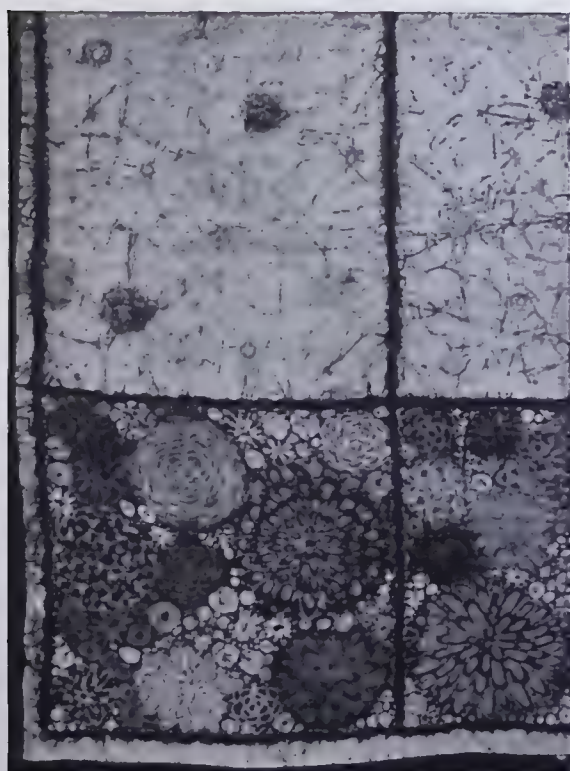
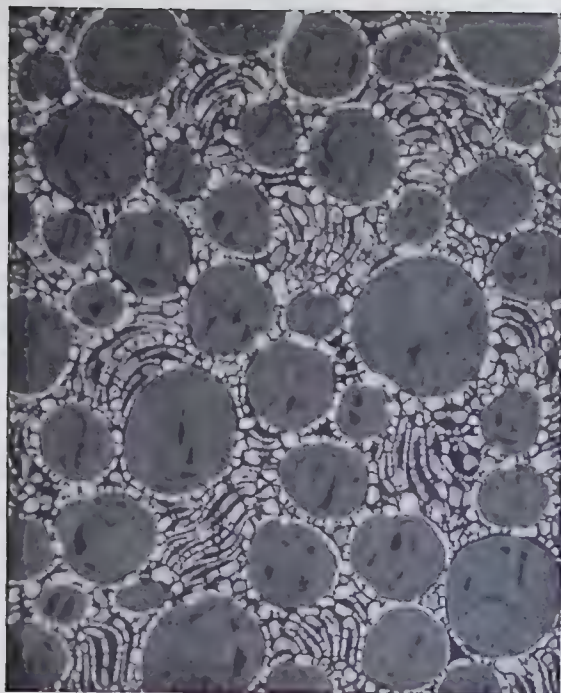
DESIGNED BY PROF. JOSEF HOFFMANN

PRINTED LINENS EXECUTED BY S. E. STEINER AND CO.



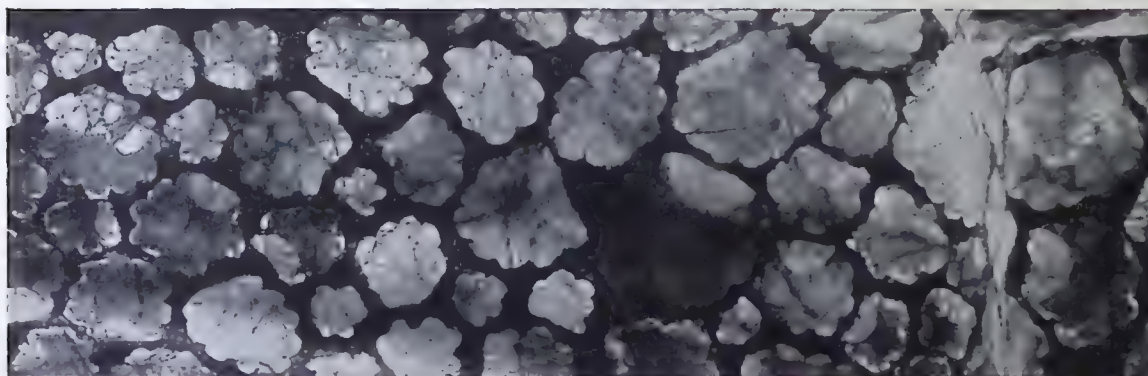
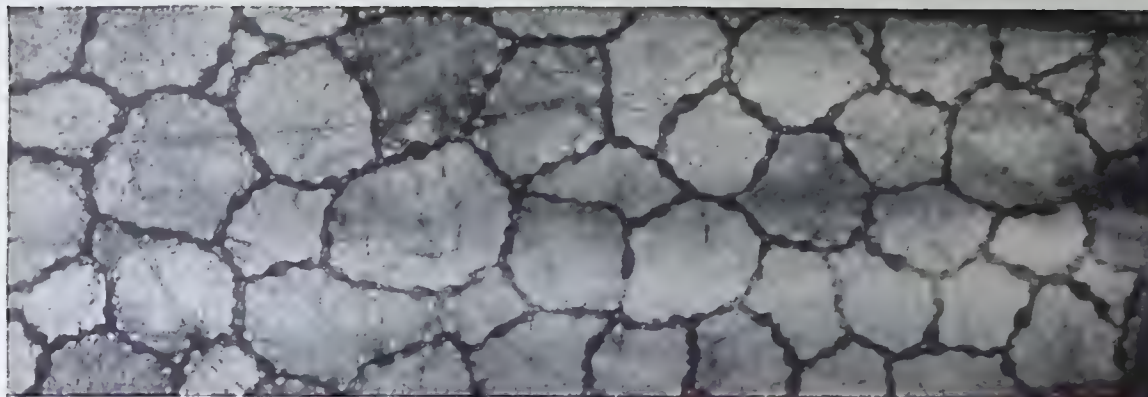
WOVEN TAPESTRY

DESIGNED BY PROF. STANZEL. EXECUTED BY S. E. STEINER AND CO.



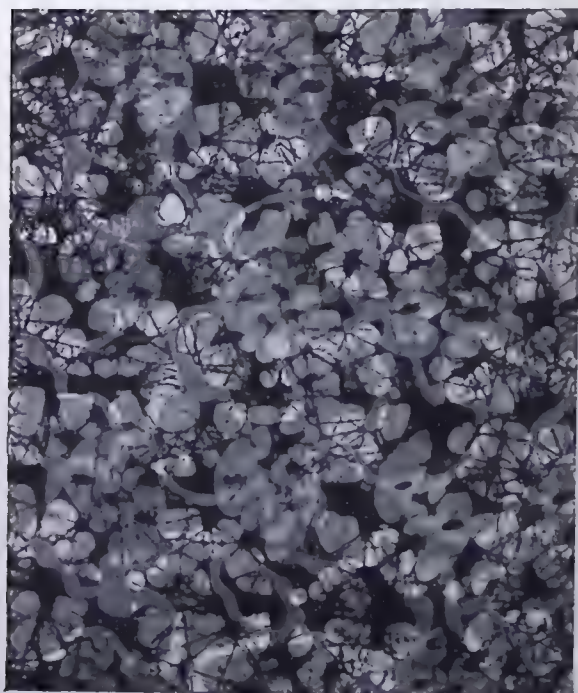
CURTAIN MATERIAL WITH BATIK DECORATION. DESIGNED
AND EXECUTED BY ELSA STÜBCHEN-KIRCHNER

AUSTRIA



VELVET WITH BATIK DECORATION

DESIGNED AND EXECUTED BY
ELSA STÜBCHEN-KIRCHNER



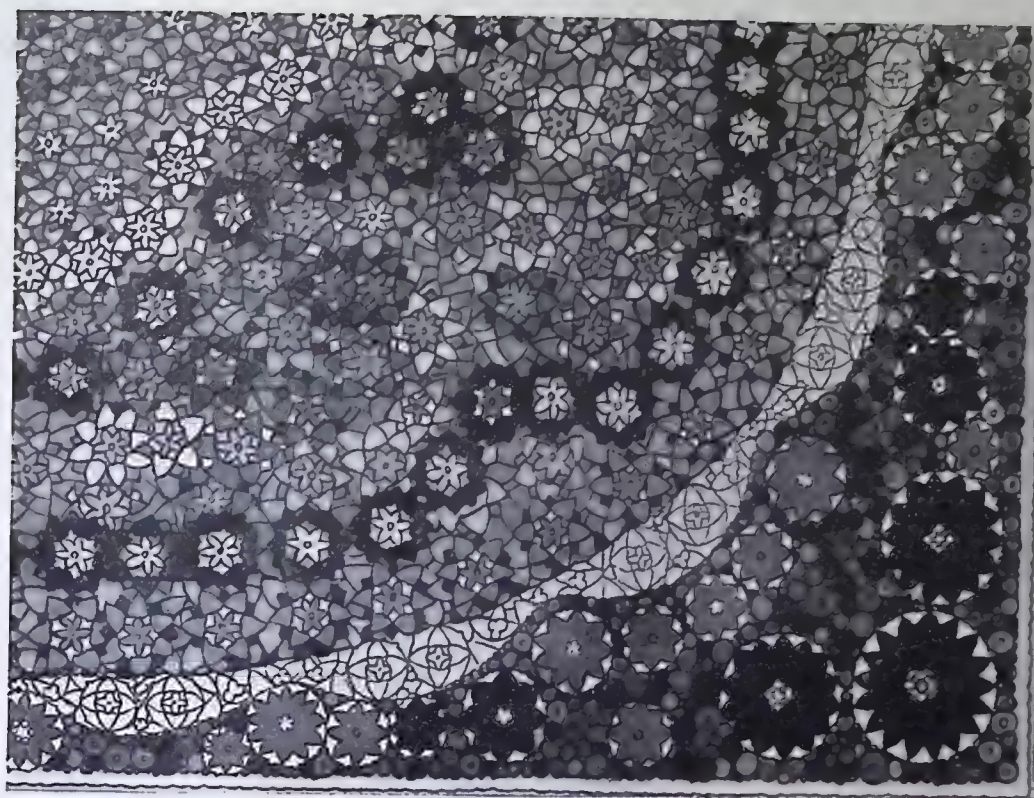
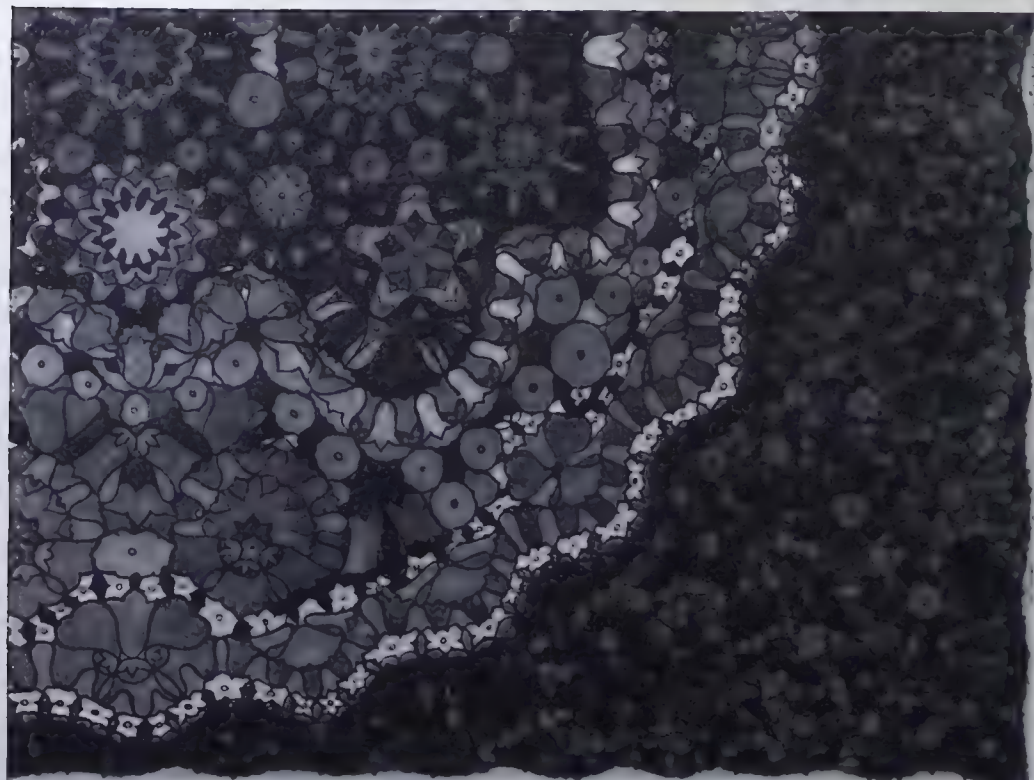
COTTON FABRICS WITH BATIK DECORATION

DESIGNED AND EXECUTED BY
ELSA STÜBCHEN-KIRCHNER



CARPET DESIGNED BY A. ZOVETTI
EXECUTED BY J. GINZKEY

AUSTRIA



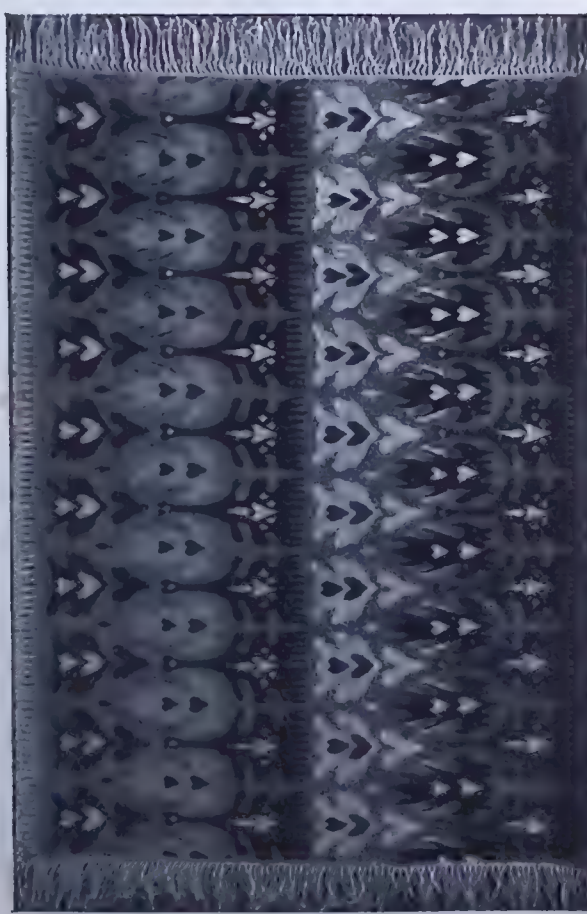
PORTION OF CARPETS DESIGNED BY PROF.
STANZEL, EXECUTED BY J. GINZKEY



DESIGNED BY WLADYSLAW SKOCZYLAS



DESIGNED BY TEODORA SKOTNICKA



DESIGNED BY STANISLAW GALECKI

HAND-WOVEN WALL-HANGINGS EXECUTED
BY THE "KILIM" SOCIETY, ZAKOPANE

DIVISION V

HUNGARY

HUNGARIAN ARCHITECTURE AND DECORATION. BY A. S. LEVETUS

THOUGH there is nothing startling to report concerning the arts and crafts in Hungary, still it is pleasant to remark their steady development on lines at once refined and in good taste. The opening of the Arts and Crafts Workshops by the association of some of the leading exponents in Hungary, under the leadership of Lajós Kozma, will undoubtedly do much to further the desire for really artistic furniture and other objects in the decoration of the home. The interiors—dining-rooms, living-rooms, bedrooms—as also the various objects designed by Kozma and made by the craftsmen, show extreme beauty in the manipulation of the materials, more especially the woods and metals, revealing the desire on the part of those who execute the designs to give only of their best. Kozma is developing a style which is peculiarly his own, and one worthy of high praise.

Another move in the direction of the furthering of the arts and crafts is the establishing of the textile workshops under the joint efforts of three artists, Professor Artur Lakatos, Lajós Kozma, and Klara Roman. Till now hand-woven and machine-made materials have received scant attention, but these artists have been successful in inducing the textile manufacturers to execute their designs, and with very happy results. Hand-woven materials are produced in the workshops, under the able care of Professor Lakatos, while all the three artists mentioned are responsible for the designs. They have revived the old manner of weaving brocades; the designs are individual in expression, many of them are delightful in colouring. Klara Roman is specialising in batik, and has succeeded in achieving some delightful colour effects, some after her own designs, others after designs by Professor Lakatos.

Another branch of textiles, that of carpet-weaving and knotting, is also developing rapidly on lines at once artistic both as regards design and colouring. For some years the art of tapestry-weaving has been cultivated at the Royal School of Weaving at Gödöllő, and with success, to judge by the quality of the work done there. The designs are by Aladár Kriesch-Körösfői and Sandor Nagy, whose names are a guarantee for sincerity of purpose, decorative fitness, and artistic value.

Many and beautiful are the decorative uses to which embroidery is being put, and some exquisite work has been done both for personal adornment and for the home. The embroideries here reproduced are mostly the work of peasant girls and women who are employed by Anna Lesznai to execute her own designs, which, though in some instances savouring of the national, still have claim to strong individuality.

HUNGARIAN ARCHITECTURE AND DECORATION

A form of batik peculiar, I think, to Hungary, is leather batik, which during the last three or four years has received much encouragement, thanks to the exertions of Robert Nadler, Professor at the Royal School of Art in Budapest. There can be no doubt as to the value of this technique as a means of decoration. Some very beautiful designs have been made and executed by the pupils of Nadler's class, chiefly girls, and used for the purpose of ornamenting articles of furniture and everyday use—portfolios, book-bindings, purses, backs, and other objects.

Other branches of the arts and crafts are also developing on right lines. The increasing efficiency of the Royal Schools for Arts and Crafts has done much to further this. The art of pottery designing and pottery making, hitherto neglected, has, during the last two years, made rapid strides, and some really beautiful objects have been produced, some of which are shown here. These bear evidence of earnestness of purpose both on the part of the teachers and the taught. Professor Gira-Jakó has designed some delightful ceramics which he himself has executed in his own workshop.

Some very beautiful metal-work has been designed and executed by pupils of the Royal Schools for Arts and Crafts. It is to be regretted that a photograph cannot reproduce the harmony of colour and play of light on the metal of the casket, designed and executed by Anna Gombássy, here shown (p. 240), nor on the lovely tones of the semi-precious stones with which it is ornamented. It would be well to say a few words in praise of the beautiful small bronze figures by Szent-Györgyi (p. 239), a young sculptor who is rapidly making his way.

In architecture progress has been made. Such men as Aladar Arkay, Sigmund Quittner, Bálint and Jámbo, Bela Lajta, Laszlo Kiss, József Vágó, Ede Wigand, Dionysius Györoggyi, C. Kös, Bela Rerrich, Ferenc Frischauf-Szablo, and Malnai und Haasz are fully employed; while the numerous large buildings now being erected testify to the growth of modern architecture not only in Budapest but in other towns. The "Home of Culture" at Maros-Vásárhely is now completed; the entrance has been decorated by Aladar Kriesch-Körösfői with some interesting frescoes descriptive of Hungarian saga: one of these, "The Poetry of the Székler" is reproduced on page 238, and bears testimony to the high ideals of this refined and sensitive artist.

In interior decoration much is being done, but space forbids mentioning more than the names of some of the artists—the reproductions will show on what distinguished lines they work. These are Ede Wigand, Frischauf-Szablo, Dezsö Meller, Bálint and Jámbo, József Vágó, Anton Megyer-Meyer, artists who are working towards a common aim, the making of artistic and dwellable homes.

HUNGARY



HOUSES IN BUDAPEST. ALADAR ARKAY, ARCHITECT

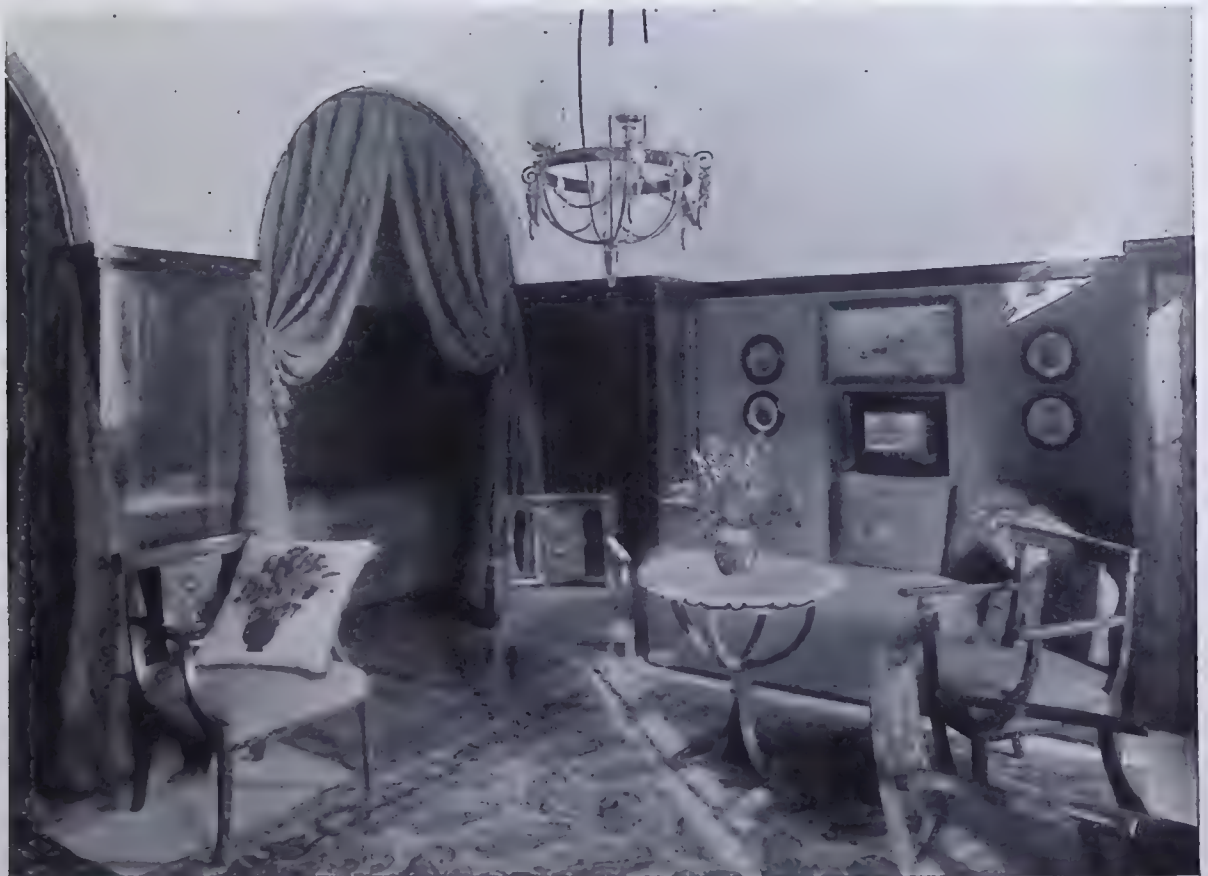


HALL DESIGNED BY BALINT
AND JÁMBOR, ARCHITECTS

HUNGARY



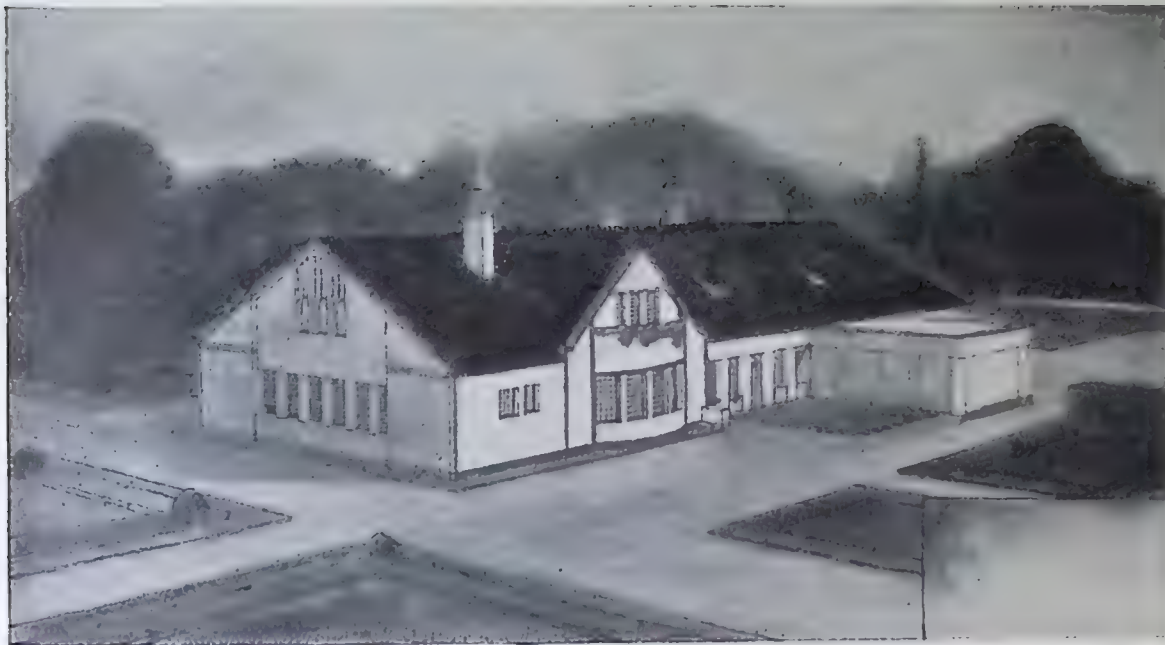
ENTRANCE COURTYARD IN BUDA-
PEST. DIONYSIUS GYÖRGYI AND
CH. KÓS, ARCHITECTS



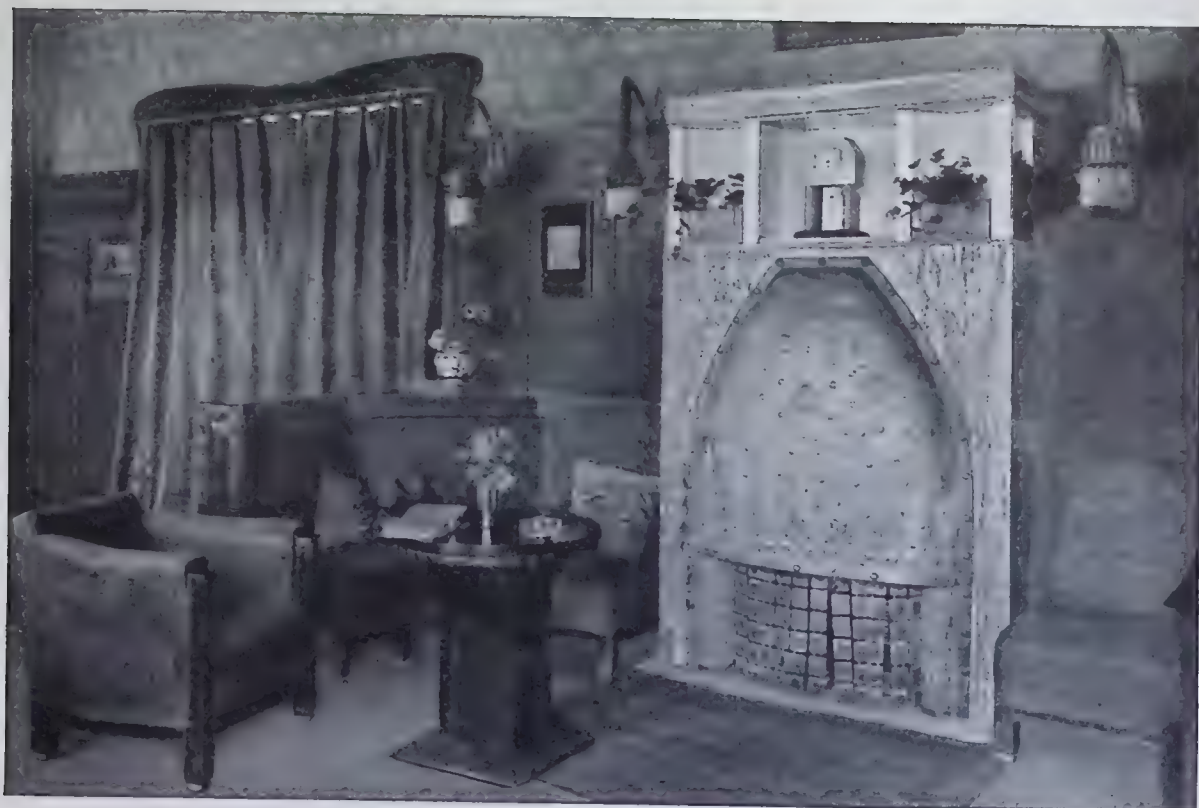
ENTRANCE HALL AND BEDROOM

DESIGNED BY DEZSŐ MELLER, ARCHITECT
EXECUTED BY ANTAL HÉBER AND MÓR BRAUN

HUNGARY



DESIGNS FOR THE RECONSTRUCTION
OF A HOUSE NEAR BUDAPEST. LÁSZLO
KISS, ARCHITECT



SMOKING-ROOM

DESIGNED BY PROF. ANTON MEGYER-MEYER, EXECUTED BY M. STADLER



CORNER OF A SITTING-ROOM

DESIGNED BY JÓZSEF VÁGÓ, ARCHITECT

HUNGARY



TERRACE IN BUDAPEST DESIGNED BY JÓZSEF VÁGÓ, ARCHITECT

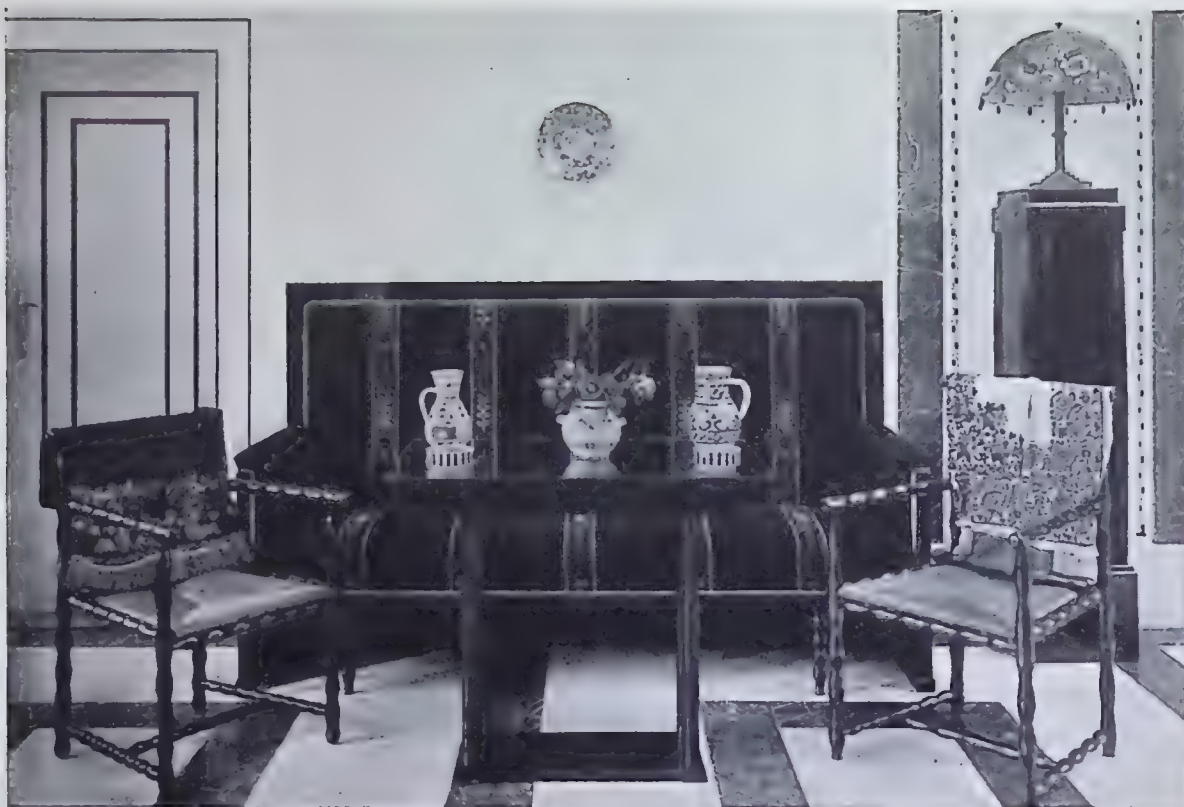


SALON IN BUDAPEST DESIGNED
BY JÓZSEF VÁGÓ, ARCHITECT

HUNGARY



HALL IN BUDAPEST DESIGNED BY JÓZSEF VÁGÓ, ARCHITECT
WICKER FURNITURE DESIGNED BY PROF. JOSEF HOFFMANN



RECEPTION ROOM

DESIGNED BY JÓZSEF VÁGÓ, ARCHITECT



CORNER OF A STUDIO

DESIGNED BY LAJÓS KOZMA, ARCHITECT

HUNGARY



SITTING-ROOM AND DINING-ROOM

DESIGNED BY EDWARD WIGAND, ARCHITECT



SIDEBOARD

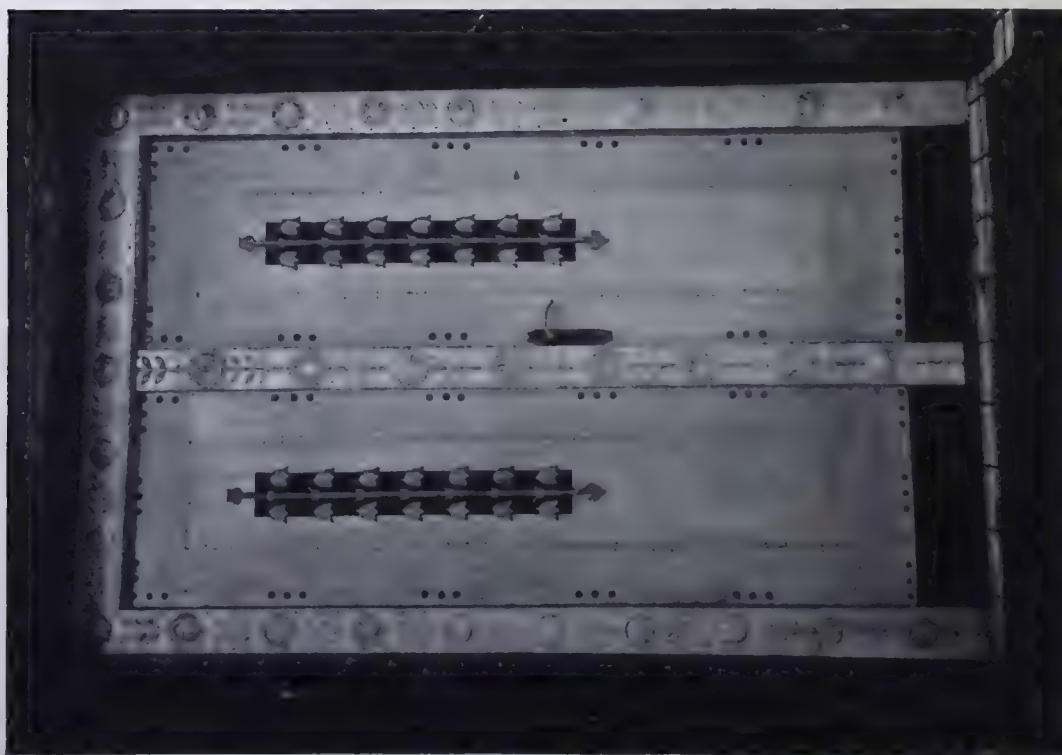
DESIGNED BY BALINT AND JÁMBOR, ARCHITECTS



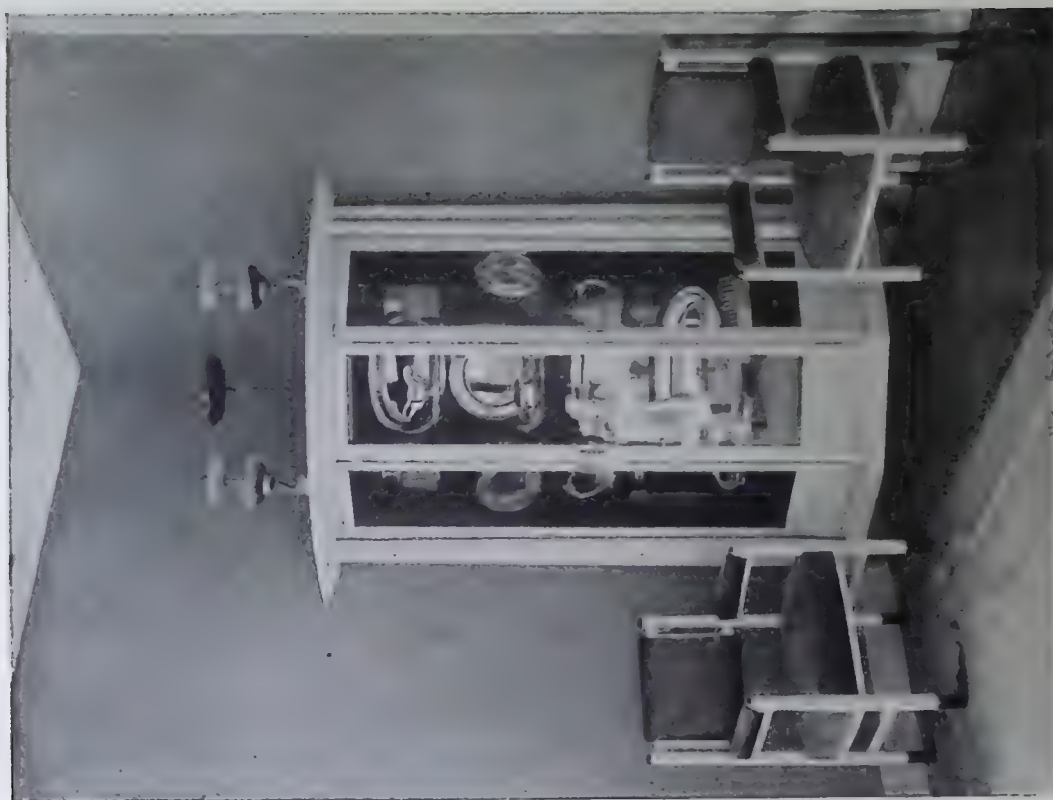
CABINET

DESIGNED BY FERENC FRISCHAUF-SZABLO, ARCHITECT

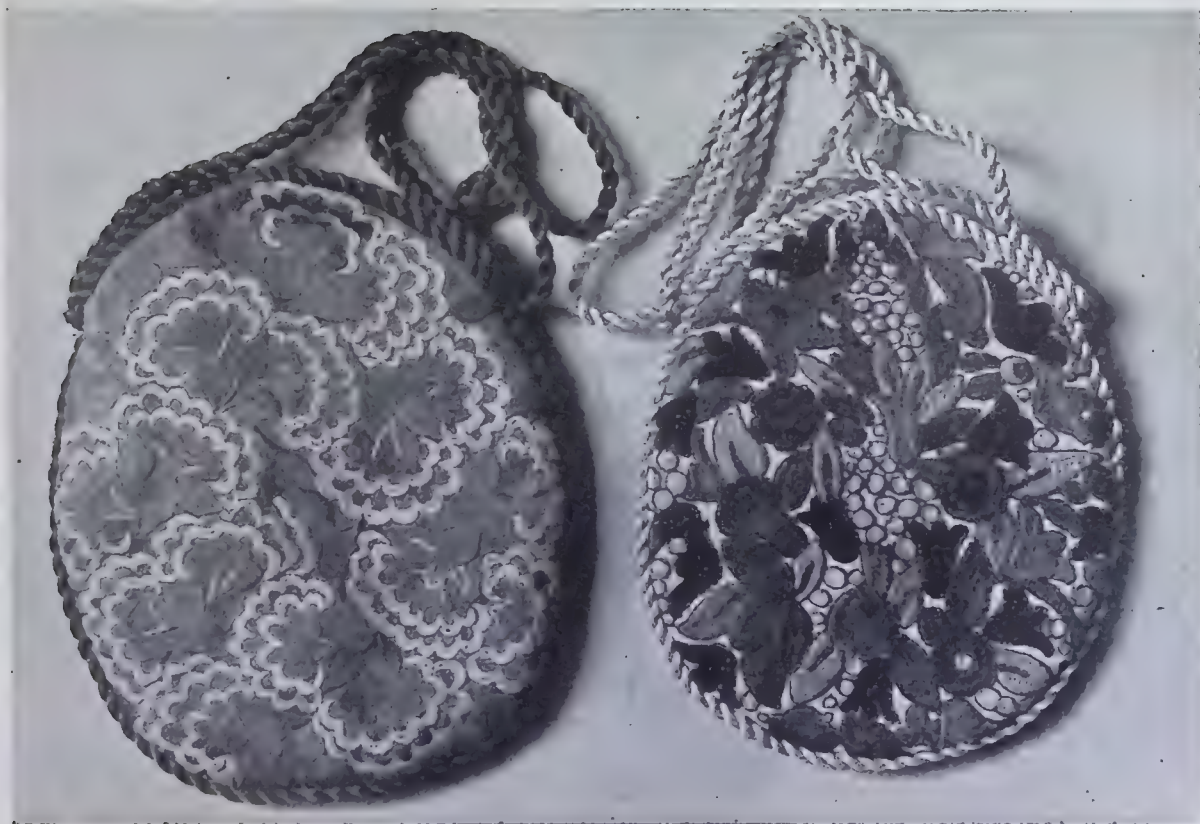
HUNGARY



ALUMINIUM DOORWAY DESIGNED BY JÓZSEF VÁGÓ, ARCHITECT



FURNITURE DESIGNED BY BALINT AND JÁMBOR, EXECUTED BY ANDREAS TIÉK



EMBROIDERED HAND-BAGS

DESIGNED BY ANNA LESZNAI, SEWN BY PEASANT WOMEN

HUNGARY



EMBROIDERED CUSHIONS DESIGNED BY ANNA
LESZNAI, SEWN BY PEASANT WOMEN

HUNGARY



CARPET

DESIGNED BY PROF. ANTON MEGYER-MEYER



EMBROIDERED CUSHION DESIGNED AND SEWN
BY MARIE FÉMES-BECK



EMBROIDERED CUSHION DESIGNED BY ANNA LESZNAI
SEWN BY A PEASANT WOMAN

HUNGARY



SILK WITH BATIK DECORATION. DESIGNED BY PROF. ARTUR LAKATÓS, EXECUTED BY KLARA ROMAN

HUNGARY



WALL-HANGING

DESIGNED AND EXECUTED BY KLARA ROMAN
IN THE BUDAPEST TEXTILE MANUFACTORY



HAND-BAG DESIGNED AND EXECUTED BY IRENE SCHÖN-
THEIL, IN THE ROYAL SCHOOL OF ART, BUDAPEST



HAND-BAG DESIGNED AND EXECUTED BY IDA DÖRRE
IN THE ROYAL SCHOOL OF ART, BUDAPEST

LEATHER-WORK WITH BATIK DECORATION



"THE POETRY OF THE SZÉKLER"
MURAL PAINTING BY ALADÁR
KRIESCH-KÖRÖSFÖI

HUNGARY



BRONZE STATUETTES BY ISTRAN SZENT-GYÖRGYI



SILVER AND ENAMEL JEWEL CASKET DESIGNED
AND EXECUTED BY ANNA GOMBÁSSY

SILVER AND GLASS FRUIT OR FLOWER STAND
DESIGNED AND EXECUTED BY A. R. ZUTH

HUNGARY



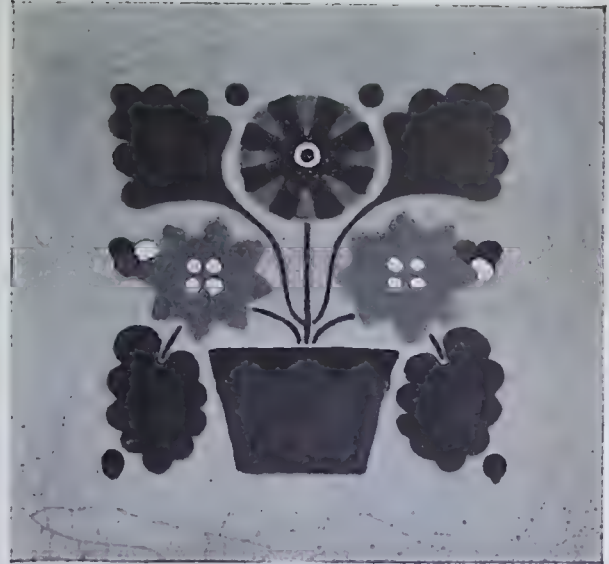
PORCELAIN VASE DESIGNED AND EXECUTED
BY LÁSZLO VON MATTYASOVSKY-ZSOLNAY

GROUP OF POTTERY DESIGNED AND EXECUTED
BY PROF. GIRA-JAKÓ

HUNGARY



DESIGNED AND EXECUTED BY JOH. FÁRY



DESIGNED AND EXECUTED BY STEFANIE MURAI



DESIGNED AND EXECUTED BY DANIEL NYITRAI



MAJOLICA TILES EXECUTED IN
THE ROYAL HUNGARIAN SCHOOLS
OF ARTS AND CRAFTS

HUNGARY



PORCELAIN PANEL AND FIGURES DESIGNED AND
EXECUTED BY ANTON LIGETI, IN THE ROYAL
HUNGARIAN SCHOOLS OF ARTS AND CRAFTS



"THE BIRTH OF VENUS"—PANEL FOR A JEWEL-CASE
DESIGNED AND EXECUTED BY E. MOIRET

100

